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ASTOR, LENOX AND TILDEN FOUNDATIONS

Devoted to the Motion Picture Interests

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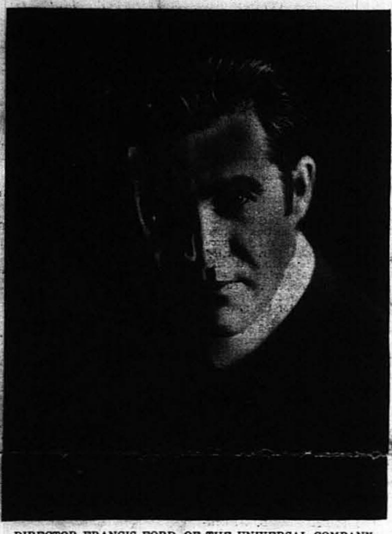
FRANCIS FORD TELLS WHY MOST CAMERA MEN ARE MECHANICS

ACTRESSES UNJUSTLY ABUSED BY THE PRESS. MOST EXTRA MEN FAILURES



DIRECTOR FRANCIS FORD, OF THE UNIVERSAL COMPANY
Who Will Write a Series of Articles for the Photoplayers' Weekly

"May I come in?"

"Sure." This from Director Francis Ford of the Universal Company.

"I want to interview you."

"Thanks."

"I want to get your opinion on a few matters."

"A few? You flatter me. All right, spill it."

"They tell me you are going to put on the biggest picture ever put on by the Universal Company. Is that right?"

"No."

"Then I must have been misinformed."

"You were. I am going to put on the biggest picture ever put on by any company in America. Now get me—biggest, not best; that will have to be seen later."

"What is the name of your picture?"

"The Campbells Are Coming," written by my leading woman, Grace Cunard, who writes all of my scenarios."

After a few answers of "Yes" and "No," I finally got Francis Ford to tell me what I really came to find out. "The Campbells Are Coming" is the story of the great Indian uprising in East India. Into this story is a little romance interwoven and the main characters are played by Mr. Ford and Miss Cunard. The picture will consist of six reels and the scenario is from the pen of Miss Cunard. Approximately 600 people will be active during the production of this picture, and a city wall has been erected for this story measuring 600 feet long and 60 feet high. The most wonderful streets and settings have been erected at new Universal City and no expense has been spared to make the interiors true in every detail. Wallace Kerrigan and Lee Lawson have worked for weeks in advance on the erection of different streets and settings, and Heimie Sims, head of the costuming and decorating department, has everything complete for the interiors and costuming. Mr. Ford told us in brief the story of "The Campbells Are Coming," which we will not publish on account of its length and scarcity of space.

We wished to change the subject, and inquired:

"What do you really think of the directors now working in Los Angeles?"

"I refuse to answer," said Mr. Ford.

"What do you think of D. W. Griffith?"

"The best director in the world, and I know lots of good ones."

"What do you think of Mr. ——"

"Stop! I hate to get personal, and if I should answer some of your questions you would not print them."

"What do you think of actors as a rule?"

"Like a lot of children; they must be humored and scolded, according to their different temperaments."

"You act in your own pictures don't you?"

"Well, it holds good; I am as bad as the rest only I can not afford to have a temperament, I lost that when I had to direct others."

"What do you think of camera men?"

"Seven-tenths of them are mechanics, and now that they have a club they are worse than ever."

"What about the other three-tenths?" we wished to know.

"They have brains and really try to earn their money. Since the formation of the Static Club or Union, camera men have got it into their heads that they are really responsible for motion pictures. It is true they are responsible for the photography, but it still holds good that the majority of them are mechanics, with few exceptions. For instance, Mr. Bitzer of the D. W. Griffith company, he really is above the mechanics; he always tries to beat his best work. Raymond West of the Kay-Bee was a good camera man. He worked hard to get good effects, and in his working to get good photography he worked himself into a directorship. Look at Siegler, one of the youngest camera men of the Universal Company. He was not satisfied with a double exposure; he wanted a triple, and he got it, while other camera men called him a fool for wasting his time to get something out of the ordinary. But did he stop? No, he kept on until he got Miss Cunard playing three parts and a vision of two parts on the film at the same time. That's going some, and the other seven-tenths laughed at him.

"They claim the camera men are the brains of the picture business. Bosh! They might just as well say that a carpenter is the brains of a city, because he nailed up a few boards. Like a remark made by one of the seven-tenths at the Photoplayers' Club one night. 'We (meaning the camera men) put you on the screen.' Can you beat that? Why not say Eastman, who made the films, or the manufacturer who made the camera, or the scenario writer, or even the darkroom man, if it was not for the latter the film would not be developed. This is why I call them mechanics: First the manufacturer gets a man with brains; he draws the plans of a high-powered serviceable car. He hires mechanics to make the different parts, to put it together. Then the chauffeur runs it. Second, I want a house built. I get an architect to draw the plans. He hands them to the contractor. Then the carpenter (the mechanic) drives the nails into the boards. Third, a man with brains built a camera, another man with brains built a lens, another man with brains makes a film—just put them together and the mechanic takes the picture after he is told where to place his camera by the director. Now come the other three-tenths. They are not satisfied with that alone; they help the director by offering suggestions and helping him to get better results. My present camera man, Leonard Smith, is always offering suggestions and trying to help me in many ways, even nights, making new fixtures for his camera when needed. I still claim that seven-tenths are mechanics."

"Will you permit me to publish your statement?"

"Certainly. The three tenths will agree with me, and I don't care for the other seven-tenths."

"Now, what about the extra men?"

"I believe that subject was covered by Richard Willis, and quite thoroughly, too. I must say I agree with him. The extra man of today is a tough proposition—the most unreasonable class of people I ever saw. Yes, I, like Mr. Willis, was an extra man. The extra man of today don't seem to realize his opportunities. He plugs along day after day, getting his three or five dollars, whichever the case may be, and feels satisfied. He goes into a scene with a poor make-up and says to his friends, 'I should worry; it will get by.' But that is just it; he gets by and that is all. If, on the other hand, he should take a little more pains, he would not just have to get by, he would be in stock if he had the right kind of stuff in him, and if he hasn't he should go into some other business. Many a good actor is kept from working just on account of the class of extras, who just get by. Good actors will call at the studios for work, but the 'just-get-by-kind' are known and have the jobs, because they are satisfied to camp out at the studios day in and day out for an average of fifteen dollars per week. They are known to the directors at the 'pest.' They give them work because they know them and they do not have to look for them, while the good old time 'legit' has to wander on his way. I can name many directors and actors who have risen from the extra; they worked hard. I can also name many extras who never will be anything but an extra, because they are satisfied to 'just get by.'"

"Do you care to talk about the actresses?" I interrupted.

"I do and I don't," said Mr. Ford. "Actresses, as I find them, are similar to the actor of temperament in the sense, but as a whole they are the finest class of people on earth. I have seen them on the stage on minute in a tantrum and the next helping someone in need. I have seen them work hard all week and try to keep up appearances and on Saturday night send money home to their mothers and fathers, who are getting old. No matter what the public may say or think, there still remains a case yet where an actress has neglected her home. She is a much talked of individual and much abused by the press. She takes the blame for what some extra girl has done, who has worked in a mob scene, but she bears her burden and goes on with her work smilingly. How often you see in the newspapers that an actress did this or that. Did you ever try to find out what they are? If you ever did you would find some stage-struck girl who wanted notoriety and would never be an actress if she tried a hundred years. But the public never stops to look into such things; they go on blaming the actress. You will find more corruption in your department stores and factories than you will find on the stage—I know, because I have worked in both places. Some people say, go into the restaurants and you will see [illegible] with actresses, drinking. How silly. Take all the actresses in Los Angeles and put them into one of your largest cafes and they would not fill one corner of it. Who, then, are the other women? Do you people talk about them? No, of course not; they are ladies; the others are actresses. Can you beat that for argument?

"Not long ago, when the white slave scare was on for the want of something better to print in the newspapers, you had it rumored that several moving picture people were implicated in it, including actresses. When everything was said and done and the gossip mongers had their fill of scandal, it was found out of all rotten news that one little extra girl was implicated, and she, by the bloodthirsty press, was ruined and disgraced. Her name was published broadcast along with several other girls, not actresses by the way, until her name was known to every newspaper-reading individual in Los Angeles. And they tried to blame the actresses for it. Well, they did not succeed, and the same men who run that scandal scare are seen nightly at certain cafes drinking and carousing with other victims, but not with actresses. An actress, as a rule, does not lower herself to associate with that class of people.

"I would like to talk longer with you, but I have work to do." So he left me. The next I saw of him was in the midst of a hundred extras, cracking jokes as if a big picture was an every-day occurrence. He spied me on the outside of the crowd and called me over.

"Meet my brother Jack. He is going to be with me in the future, and a great help and not only a 'get-by.'"

Jack Ford is an athletic young man and very proud of his brother Francis. He left us and we talked some more of the big production, and I could see that it did not have his 'goat,' as he acted as if big productions were his hobby.

This is Francis Ford, a man who does not hesitate to say what he means, no matter the consequences, as long as it is the truth.

Next Week—"THE FEMALE STAR"

TOM MIX AND THE MULE

Here is one of Tom Mix's stories. You will have to use your imagination a bit. The scene that we are about to speak of was intended to be a part of a three-reel picture, but a frisky mule just blue penciled it or censored it, or deleted it, to be right up to date. The climax of the story was the act of the mule in question, while confined in a small barn, the mule had to cut up scandalously. Now a mule left to its own sweet will is as gentle as the dove of peace is reputed to be. So it was up to Tom Mix to persuade this particular mule to start the fireworks. Cowboys have one infallible persuader that will start any animal with a spark of life left, which is called high life. It would have been suicide for Tom to go into the barn to shoot the dope onto or into said mule. What he did do was to bore two auger holes close to the ground in a large swinging door; one to peep through and the other to insert the syringe that transmitted the dope. Mix is wise and cautious at times; he stretched his elongated body on its ventral side behind the door so that the hole is directly on a level with his eyes.

He put the syringe in place and patiently watched until the mule came close enough to the hole, when at the psychological moment he shot a charge of high life onto said mule. He took good aim. Bingo! Oh, yes, the mule is acting its part. It jumps to the roof, lands on all fours, then it reflexes, releasing the trigger of its powerful rear long Toms, which hit the barn door plumb in the bull's-eye, knocking it off its hinges and onto the dorsal side, or in the vernacular, back side of the unfortunate Tom Mix. To have a heavy door fall on you at the velocity that that mule projected it is sad enough, but to have a raving maniac of a mule dance all over the door in its endeavor to escape from its tormentor is sadder, for the fellow under the door. When the help dug Tom out the further proceedings of the mule interested him no more. It is Tom's candid opinion that if the mule is still alive it is running and kicking and snorting yet. The vicissitudes of the moving picture actor cannot be said to be always a bed of roses without thorns.

Director Allen Curtis has completed a riotous comedy entitled "Christmas Preparations," written by Clarence Badger. William Franey, the leading comedian of the company, plays his part to perfection and Gale Henry and Jane Bernoudy, the two neighboring house wives, were true to life. This picture is one of the best Joker comedies by Mr. Curtis.

Director Charles Giblyn is making preparations for the filming of the "Lapidiwitz Stories," by Bruno Lessing, in which Murdock MacQuarrie will play the title role.

Frank Lloyd is producing a very strong dramatic story, "A Game of Chess," in which Frank Lloyd and Marc Robbins have very prominent parts, suited to their acting ability, supported by Helen Leslie, George Larkin and Gretchen Lederer. Gilbert Warrington is figuring out some very novel camera effects and Harry Weil has been busy on the technical end.

HENRY WALTHAL WILL STAR IN BALBOA FEATURE PLAYS

HENRY WALLTHAL

Henry B. Walthall lauded by many dramatic critics as "the world's greatest moving picture actor," has signed a three-year contract with the Balboa Amusement Producing Company of Long Beach, his salary being $1,000 a week. He will be starred in four-reel and six-reel productions of famous novels, the supporting company to be more than a score of noted players. The name of the director of the company is withheld for the present, but it can be said that he is one of the best known and most talented producers in the cinema field.

Millions of theatre-goers thruout the world esteem Mr. Walthall for his well-nigh inspired talents as the leading player in the massive Griffith productions of "The Avenging Conscience," "Home Sweet Home," "Judith of Bethulia," and "The Gangsters." He also enacted the star part in "The Clansman," another Griffith film not yet released. Mr. Walthall's friends believe that his genius and talents contributed in the highest degree to the world-wide success that attended the exhibition of these big productions.

Mr. Walthall's contract calls for six days of work each week, seven hours a day and, at his salary of $1,000 a week, he will receive about $166.66 a day, $23.80 an hour, or about 40 cents a minute. No deduction of his salary is to be made because of cloudy weather or failure of the company to make pictures owing to other adverse reasons, hence the star will be richer $166.66 at the close of every working day for three years, each year's salary being $52,000 or $156,000 for the three year's work. During the second and third year he is to receive a royalty bonus on every foot of film made in which he is the star, and this income is expected to make his pay advance during the two latter years to a total of $75,000 a year.

The contract made by the Balboa Amusement Producing Company with Mr. Walthall is the opening gun in its newly-instituted campaign of business expansion, a crusade of the greatest importance to the moving picture industry, inasmuch as a brilliant galaxy of cinema stars is soon to be engaged by the Long Beach corporation to portray stellar roles in the six companies of players now being organized at the studios of the filming of many elegantly-spectacular releases of the very highest class. A vast outlay of funds will be made by the Balboa establishment in exploiting the film it produces, in giving publicity to the personalities of the players and in acquainting theatre-goers with the general excellence and releases dates of "The Pictures Beautiful."

The Messrs H. M. and E. D. Horkheimer, owners of the Balboa studios, have a large crew of carpenters at work enlarging the stage platforms to more than double the present area, building dressing rooms, an electrically-driven carpenter shop, library-lounging room for the players, restaurant, garage and a large structure for the housing of scene sets and properties. These big improvements were made necessary because of the Balboa company's new contract with the Standard Polyscope corporation, a great film-marketing concern recently organized to handle the films produced by the Balboa studios and other large plants. Under the terms of the new contract the Balboa company must deliver to the Standard corporation at least 5,000 feet of first-class film every week, high-class dramas, with a substantial prospect that the Standard company which is backed by a million dollars of capital — will easily be able to market 10,000 feet of Balboa films every week in the near future.

Concerning Mr. Walthall's personality, it can be truthfully said that he is an excellent type of Southern genius; a thoroly patriotic American, a veteran of the Spanish-American war and he delights in romantic roles. A native of Shelby County, Alabama, he inherited the chivalry of his distinguished forefathers. His stage experience was begun with the Murray Hill Stock company in New York, where he remained many months, enacting minor character parts. Later he played a long engagement with the American Stock Company and afterward joined the Providence, R. I., stock organization, winning laurels in many important character impersonations. His talents attracted the interest of the famous actor-manager, Henry Miller, and he engaged Mr. Walthall to be a leading member of the company headed by Miller and Margaret Anglin. For several years the trio and a first-class company delighted thousands of theatre-goers in their tours of the United States and Canada, presenting first-class drama and achieving great success. Mr. Walthall's stage experience lasted seven years. He then received an offer to join the Biograph film company, which work he accepted. After one year of work in leading roles for that corporation, with D. W. Griffith as director, he became associated with the Pathe Freres studios and enacted important parts, later becoming a star player in the Reliance company.

When Mr. Griffith severed his connection with the Biograph company to produce his own special features

(Continued on Page 4)

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Our Exclusive Upstairs "Square Deal" Methods have won us fame and friends galore in the ranks of Photoplayers. We allow no garment to leave our store 'till it fits you right.
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Men's $25.00 SUITS and OVERCOATS $15
The sort of clothes that will [illegible] part. Come, take a look at [illegible] of our Los Angeles stores. [illegible]

POPULARITY CONTEST

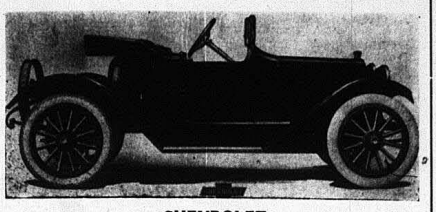
A Beautiful 1915 Chevrolet "Royal Mail" Roadster Goes to the Most Popular Photoplayer.

CONTEST CLOSES DECEMBER 31st 1914

SUBSCRIPTIONS:

During the Photoplayers' Weekly Contest, votes will be allowed on Subscriptions according to the following schedule:

1-year subscription	$ 2.00	2,000 votes
2-year subscription	4.00	4,000 votes
3-year subscription	6.00	6,000 votes
4-year subscription	8.00	8,000 votes
5-year subscription	10.00	10,000 votes
6-year subscription	12.00	12,000 votes
7-year subscription	14.00	14,000 votes
8-year subscription	16.00	16,000 votes
9-year subscription	18.00	18,000 votes
10-year subscription	20.00	30,000 votes
11-year subscription	22.00	35,000 votes
12-year subscription	24.00	50,000 votes



CHEVROLET
1915 "Royal Mail"

ADVERTISING:

During the Photoplayers' Weekly Contest, votes will be allowed on Advertising according to the following schedule:

$ 1.00 advertisement	1,000 votes
2.00 advertisement	2,000 votes
4.00 advertisement	4,000 votes
6.00 advertisement	6,000 votes
8.00 advertisement	8,000 votes
10.00 advertisement	10,000 votes
12.00 advertisement	12,000 votes
15.00 advertisement	15,000 votes
20.00 advertisement	20,000 votes
25.00 advertisement	25,000 votes
30.00 advertisement	30,000 votes
50.00 advertisement	75,000 votes

Advertising Rates, $1.00 per inch.

STANDING OF CANDIDATES

Contestant—	*Studio*	*Votes*
Irene Hunt	Reliance	156,000
Myrtle Stedman	Bosworth	139,650
Grace Cunard	Universal	139,100
Fred Kley	Lasky	99,450
Cleo Madison	Universal	90,800
Dorothy Davenport	Crown	37,550
Violet McMillan	Oz	32,050
Ruth Roland	Kalem	30,400
Ella Hall	Universal	27,550
Jackie Saunders	Balboa	25,000
Stella Razeto	Selig	25,000
Dorothy Gish	Reliance	18,350
Mae Marsh	Reliance	15,400
Dorothea Farley	Albuquerque	11,450
Carlyle Blackwell	Favorite Players	9,000
Henry King	Balboa	8,550
Margarita Fischer	American	8,050
Margaret Gibson	Vitagraph	7,650
Courtenay Foote	Bosworth	6,050
Victoria Forde	Universal	6,000
Pauline Bush	Universal	5,450
Ray Gallagher	Universal	5,350
Chas. Rey	N. Y. M. P. Co.	5,300
[redacted]	[redacted]	5,200
[redacted]	[redacted] Co.	5,200
[redacted]	[redacted]	5,150
Mabel Normand	Keystone	5,100
Helen Holmes	Kalem	5,100
Ford Sterling	Sterling	5,050
Rhea Mitchell	N.Y.M.P.Co.	5,050
Bessie Barriscale	N.Y.M.P.Co.	5,050
Dot Gould	Sterling	5,050
Charles Chaplin	Keystone	5,050
Billie West	Reliance	5,050
Signe Auen	Reliance	5,000
Ruth Hartman	Favorite Players	5,000
Bob Leonard	Universal	5,000
J. Warren Kerrigan	Universal	5,000
Louise Lester	American	5,000
Edna Maison	Universal	5,000
Adele Lane	Selig	5,000
Wm. Garwood	American	5,000
Wm. D. Taylor	Balboa	5,000
Anna Little	Universal	5,000
Henry Otto	American	5,000
Eddie Lyons	Universal	5,000
Lee Moran	Universal	5,000
Al E. Christie	Universal	5,000
Ed. J. LeSaint	Selig	5,000
W. Chas. Robinson	Biograph	5,000
Tom Mix	Selig	5,000
Elizabeth Burbridge	N. Y. M. P. Co.	5,000
George Larkin	Universal	5,000

IRENE HUNT, LEADING THE PHOTOPLAYERS' POPULARITY CONTEST

IRENE HUNT LEADS POPULARITY CONTEST AFTER EFFORT OF ONE WEEK.

Just about a week ago Irene Hunt of the Reliance Co., had hardly a vote, now she is heading the list of contestants.

Her standing in our contest in this week's issue shows that she has been receiving votes from every source. Miss Hunt has a host of friends throughout the states and those who heard of her candidacy have willingly come to her assistance.

At the present time Miss Hunt is being featured in a Reliance drama and in the effort to secure realism for her latest newspaper picture, "The Exposure," she spent two entire days at the Los Angeles police station and Receiving Hospital.

In "The Exposure," Miss Hunt is again featured as the sob sister on a big daily, who is instrumental in running down a gang of political grafters. She wished to learn more of the actual inside workings of the police department, and with Director Fred A. Kelsey went to police headquarters. Here she witnessed several police court trials, and gained a general knowledge of police procedure. She met the police reporters, and saw their methods in handling police news. Chief of Police Sebastian, the plain clothes men, and a number of police officers, very considerately explained the workings of the police station to Miss Hunt.

She spent another day in the Receiving Hospital, at police headquarters. While at the hospital the police ambulance arrived with a boy who had been accidentally shot. Miss Hunt, who has had considerable experience in being a nurse, assisted the police surgeon in dressing the boy's wounds.

"It was a great experience, and I enjoyed it immensely," said Miss Hunt, enthusiastically.

GERMAN GOVERNMENT TAKES MOVIE RECORDS OF THE WAR.
Movement to Disprove Atrocity Charges

The New York Sun of Sunday, October 25th, prints a communication from one of its foreign correspondents to the effect that the Express Film Company, a connection of Pathe Freres, has been commissioned by the German Government to take official moving pictures during the course of the war. These pictures are designed to disprove, the communication states, charges of German atrocities. Under certain conditions scenes of actual fighting are being taken. The conduct of the German soldiers after the capture of a city is being recorded by the movie man. The German government has veiled this official recognition of the importance of motion picture records of the war with much secrecy. In the meantime, on the face of evidence, it seems probable that Pathe on the conclusion of hostilities will have some unequalled pictures of the gigantic combat taken under the most favorable auspices.

Norma Nicholls, leading lady with the Keystone Co., under the direction of Walter Wright, is working opposite Sid Chaplin and Chester Conklin. The company is at Santa Monica Canyon for the production of a Western comedy. Miss Nicholls is a Los Angeles girl, 18 years of age and her first picture she will be remembered in, was "How Heroes Are Made."

The inimitable Fay Tincher and Max Davidson have the leading roles in the side-splitting Komic farce, "Cupid and the Post," directed by Eddie Dillon.

Davidson, as the printer, creates an embarassing position for two pairs of lovers, when he transposes the time on the marriage notices. As the result, each girl marries the wrong man, but the incident gives the printer an idea for winning the love of his temperamental sweetheart, who thus far has been able to make him eat dirt, so to speak. Tod Browning and Billie West also have prominent parts in "Cupid and the Post," which will be a Komic release as part of the Mutual program.

Remember: "Photoplayers Review of 1914" is the Password on Feb. 14.

DAVID HORSLEY SENDS PRODUCING FORCES TO COAST.

On Wednesday, November 18th, David Horsley sent three directors and forty members of his producing forces to Los Angeles, where they will resume their work in the new studios which Mr. Horsley is building in that city.

Mr. Horsley's recent purchase of the Frank C. Bostock Animals has necessitated the establishment of a mammoth plant on the coast for the proper exploiting of zoo and the making of an extraordinary series of single and multiple reel animal pictures.

With the splendid facilities for taking every kind of motion picture which this elaborate layout will provide in Los Angeles, Mr. Horsley deemed it unwise to continue the use of his Bayonne plant during the winter, and for that reason has closed down the Jersey studio and will do all of his producing for the next six months in California.

Milton H. Fahrney, long associated with Mr. Horsley and generally conceded to be one of the four greatest directors in the world, and his talented wife, headed the list of migrants, which included Harry LaPearl, the famous pantomimist, camera men, scenic artists, property men and principal actors.

The Bayonne factory, which is at the present time turning out about 350,000 feet of commercial printing as well as the Mina Films' negative and positive product, will continue to work at top speed without interruption.

OPTIC THEATRE

"Judith of Bethulia," D. W. Griffith's biblical masterpiece, was screened Tuesday night by Seth D. Perkins, manager of the New Optic for the benefit of players from the Reliance and Majestic studios. The entire force of the two companies turned out and the public also in numbers. Griffith was among those in the audience.

The play was made while the great director was with the old Biograph company, and Blanche Sweet and Henry Walthal have the leading roles which, it may be stated, they handled so successfully as to pave their way to the national repute which they now enjoy. The production is first-class, and while a different type of play from "The Escape' 'or "The Avenging Conscience," ranks among these masterpieces.

Manager Perkins is closing the week by featuring "The Odalisque," Donald Crisp's production of the department store girl who was a slave to dress. Henry Walthal, Blanche Sweet, Wallace Reed and May March and Robert Harron are seen to advantage in this piece.

Comedy will have a big part in the bill. Charlie Chaplin and Roscoe Arbuckle both appearing in "The Rounders," a comedy of night life in a large city.

Col. Heeza Liar, Shipwrecked, is also back again, funnier than ever.

Charlie Murray plays the leading role in a Keystone, one reel comedy, "The Noise of Bombs."

Margaret Whisler is busily engaged in preparing some new creations for Francis' Ford's sensational story, "The Campbells Are Coming." Mrs. Whisler has a most wonderful collection of imported gowns, in which a small fortune is invested. This does not say that she only plays the society matron. Mrs. Whisler has appeared in numerous comedies and played everything, even the humble colored servant.

Remember: "Photoplayers Review of 1914" is the Password on Feb. 14.

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Use as many of these coupons as you like, but they must reach us not later than one week after date.
November 28th, 1914.

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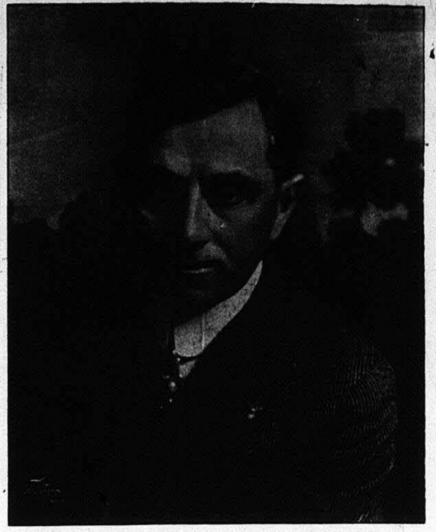
...ish and Pallette were school... together in Kansas City. ... they formed a partnership in ..., tops, and other commercial ...ises common to the boyhood ...They stood shoulder to shoul... all fights and discussions. ...he school days they drifted ...and later met in Texas and ... where they punched ...ows to... Later they were afflicted with ... bug and finally ended in motion pictures, but in different companies. Pallette was with the American Company, while Walsh joined the Reliance. Pallette then joined the Reliance, and for the past several months they have been working together under the direction of D. W. Griffith. Together they keep bachelor apartments in Los Angeles. Sometime ago they bough a big fighting English bulldog, jointly, and during this past week they purchased a powerful 60-horse power National racing car. The car can go at an 85-mile-an-hour clip, and Jack Johnson, the bulldog enjoys the speeding a... much as his two owners.



DIRECTOR ALLEN CURTIS, UNIVERSAL COMPANY

MR. AND MRS. DOWLING HELD UP BY TRAIN ROBBERS

Putting one over on a train robber is something that is not accomplished every day, and for that reason when the attempt is successful it is worthy of note. But especially rare are the instances in which a woman has figured as the winner. Such was the case, however, several years ago on an out-going California limited, and the story is told occasionally with glee by Joseph J. Dowling, the veteran character actor, who is now appearing with the companies of Thomas H. Ince. Mr. Dowling tells the story of his wife, for it was she who by sheer thoughtfulness and quick and concerted action defeated the bandits at their own game.

Mr. and Mrs. Dowling, according to the story, left Portland to return to New York after a tour of the coast. A few nights prior to their departure the Shasta Limited had been held up and thousands of dollars in money and valuables taken from the passengers. This incident filled Mrs. Dowling with a dread. But the trip to the metropolis was imperative and her husband persuaded her to banish fear.

Precaution, however, was a watchword with Mrs. Dowling, and she concealed all her money and valuables under the mattress of her berth. In her hand-bag she carried what looked like $5,000, but what in reality was a wad of stage bills, enveloped on the outside by a genuine five-dollar bill.

As luck would have it, robbers boarded the train. First the conductor rushed through the car in which Mr. and Mrs. Dowling were riding and shouted a warning. Then came the train crew, white with fear. Then followed the bandits.

"Come across," they commanded each passenger in turn, "dump your coin in the bag." Everyone obeyed. Presently the men approached Mrs. Dowling.

"Oh, please," pleaded the actor's wife, "please don't take my money. My husband here is a consumptive and I am taking him to Colorado for his health. I have two children and we are almost destitute. Please don't rob me."

But the cold-hearted robbers heeded not Mrs. Dowling's plea. They took the roll of stage money enwrapped with a real bill and continued their procession to the end of the train. But they weakened and succumbed to the woman's entreaty. Then just before they leaped from the train they came to Mrs. Dowling and threw two twenty-dollar gold pieces in her lap. Ever since that day Mrs. Dowling has been looking for them to return $35.

A CAMERA MAN'S PLIGHT.

Words and Music by Ford I. Beebe.

The season of rains has arrived on the coast,
A season of photoplay fizzles;
It rains, and it rains, and it rains, and it rains,
And when it's not raining, it drizzles.

It rains in the morning, it's raining at noon,
And it's raining most all of the night,
And the cameraman sits (when he's not throwing fits)
And prays for an actinic light.

And this is the song that he sings as he sits
In the shade of a maddening cloud,
And his two arms he swings as he sits and he sings
In a voice that's unusually loud:
"Now I ask in the name of the seven-year itch,

And a frenzy of mad desperation,
Just where is the sun? Did it fall in a ditch?
Or drown in its own perspiration?

"All day must I sit on this camera-box,
All day while the sun remains hid?
Why, I'd rather be home with acute chicken pox
Than wearing a camera-lid!

"For six dreary days in the week I must sit
Right here from a quarter to nine
Till the five o'clock whistle has blown and we quit—
And on Sunday he'll come out and shine."

And so he keeps waiting for sunshine and light,
While drizzle and water and wet,
And great gobs of ooze that give him the blues
Are what he is sure he will get.

So let us all breathe a short prayer for a drought
To ease the poor cameraman's plight,
Or, if it must rain, with our might and our main,
Let us pray that it falls in the night.

Miss Violet McMillan has gone to Santa Monica and is playing with the New York Motion Picture Company.

Ford Sterling is reported to be very sick on account of overwork. His friends and admirers are very much grieved about his illness, and his speedy recovery is very much hoped for.

MABEL NORMAND, KEYSTONE COMPANY.

MORE WEDDING BELLS AT NEW YORK MOTION PICTURE COMPANY'S STUDIO

There surely must be something romantic about Inceville. A few weeks ago filmland extended its felicitations to "Shorty" Hamilton—the inimitable comedian of the Ince companies, when he abandoned bachelorhood for the supreme bliss as husband of Miss Ethel Spurgint. That ceremony was scarcely over when Lewis "Bull' Durham became the recipient of congratulations on his marriage to Miss Edith Smithman. And now Eugene H. Allen, assistant to Producer Ince, is a recruit to the ranks of benedicts. Mr. Allen's bride is Miss Margaret Thompson, one of the Inceville leading women. The couple were married last Tuesday night by Rev. Father Hennessey at St. Catherine's Roman Catholic Church in Ocean Park and are now enjoying an extended honeymoon tour through the coastal states and Canada.

A pretty romance, in which Mr. Allen figured as a hero in more senses than one, and Miss Thompson as a victim of the ocean's fury, dwells back of the culmination. It is a romance of the kind that thrills with its narrative of manly gallantry and already has become the talk of motion picture circles.

Mrs. Allen—when she was Miss Thompson—began her career before the camera as an extra girl. But Mr. Ince saw in her unusual attainments and she rapidly advanced to a position of leading woman. It was while appearing in this capacity with the Ince companies that she decided one day last summer to swim about in the ocean which slaps its waves against the border of Inceville studios.

She was more than two hundred yards from shore when she was seized with a cramp. She sank and Mr. Allen, from his office, saw the danger. He ran quickly to the beach and plunged into the breakers. Swimming swiftly to her side, he grasped Miss Thompson and carried her to shore. From that day on the assistant general manager and the leading woman had been constantly in each other's company when the day's work was done. Then followed the announcement and the wedding.

Mr. Allen was attended by Richard Stanton, Inceville's actor-director, and Raymond B. West, the "boy director," while Miss Enid Markey and Miss Louise Glaum served the bride.

Edgar J. Moore, who several months ago resigned his position as cashier of the Hotel Astor in New York to go to Long Beach and become auditor of the Balboa Amusement Producing Company—which new position he has filled with high ability — is a living testimonial to the flesh-building virtues of the Southern California climate, as he has gained fourteen pounds in weight since taking up his residence in the beach city. Mr. Moore, whose age is 25 years, says that he and his wife have decided that California is the paradise of the world, and they will soon buy a home here.

DAVID HORSLEY SENDS PRODUCING FORCES TO COAST

On Wednesday, November 18th, David Horsley sent three directors and forty members of his producing forces to Los Angeles, where they will resume their work in the new studios which Mr. Horsley is building in that city.

Mr. Horsley's recent purchase of the Frank C. Bostock Animals has necessitated the establishment of a mammoth plant on the coast for the proper exploiting of Zoo and the making of an extraordinary series of single and multiple reel animal pictures.

With the splendid facilities for taking every kind of motion picture which this elaborate layout will provide in Los Angeles, Mr. Horsley deemed it unwise to continue the use of his Bayonne plant during the winter, and for that reason has closed down the Jersey studio and will do all of his producing for the next six months in California.

Milton H. Fahrney, long associated with Mr. Horsley and generally conceded to be one of the four greatest directors in the world, and his talented wife headed the list of migrants, which included Harry La-Pearl, the famous pantomimist, camera men, scenic artists, property men and principal actors.

The Bayonne factory, which is at the present time turning out about 350,000 feet of commercial printing as well as the Mina Films' negative and positive product, will continue to work at top speed without interruption.

David Horsley expects to leave with his family for Los Angeles before the end of the month.

Leona Hutton, leading woman at Inceville, emphatically declares that she has never made an analytical study of the lower type of women. And yet one of her most remarkable accomplishments is that of interpreting the part of a woman of the underworld. She has demonstrated this fact by her splendid work in "A Crook's Sweetheart," an Ince production, soon to be released. Mr. Ince has repeatedly cast Miss Hutton in characters of this kind and she has never murmured an objection. When players at the Inceville studios had seen her work in "A Crook's Sweetheart," in the title role, they complimented her, but added that she certainly must have made a deep study of such women. Their statements, however, were met with the reply that she has never even read a "shilling shocker." "I have lived out west practically all my life," says Miss Hutton, "and the west never has been the stamping grounds of criminally inclined women."

Mrs. Annette Ray, hostess of the restaurant near the Balboa plant, is soon to receive a present from the Balboa players who daily enjoy the dainty meals she prepares. A committee of the thespians has been appointed to gather sufficient funds to purchase a gift to be bestowed on Mrs. Ray as a testimonial of their appreciation of her many kindnesses to them during the last year.

Chas. Clary of the Selig Co.

INCEVILLE HAS FIRE DEPARTMENT

Inceville saw the advent last week of its new fire department, when a brigade of fifty men, recruited from the ranks of the cowboys working at the studio, passed in review before Producer Thomas H. Ince and showed him that they had carried out his request. For months, since the numerous additions were made to the buildings of the mammoth New York Motion Picture Corporation plant, Mr. Ince has striven to drive home to his employes the danger of fire, and while the fire-fighting apparatus heretofore always has been adequate, it has been the desire of the producer to see a volunteer brigad in reserve—large enough to claim th distinction of outnumbering any in the country.

The new department has been in process of formation for several months. Its members have been drilling nightly and yesterday they gave Mr. Ince a faint idea of what they can do. Without the bother of uniforms—for the boys at Inceville believe they can fight a fire better when working in old clothes—they paraded before Mr. Ince and then went through the various maneuvres of their duties. Dragging the six new and latest pieces of apparatus which Mr. Ince has purchased for their use, the cowboy-firemen ran the entire length of the road fringing the Inceville camp and in record time demonstrated that had any structure on the ground been in flames they could have placed it under control without any great damage. At the conclusion of the exhibition Mr. Ince congratulated the men on the results of their training, expressing himself as delighted with the performance. It is likely that in the future a whole building, especially constructed, will be burned every month to give the volunteers some vigorous practice.

So particular was Director Scott Sidney in perfecting the details of "A Crook's Sweetheart," a forthcoming Ince release, that Lewis "Bull" Durham had the pleasure of smoking nearly a whole box of cigars during the production. Durham played the part of a gentleman crook and was almost incessantly seen during his operations with a fat Havana in his mouth. Every time he prepared for a scene he lit the weed and puffed industriously away on it.

The result was that when the time approached for the taking of the next scene and the actor was reminded to produce the cigar, the best he could show was a stub or a near-stub. "Oh, that'll never do," Director Sidney would argue. "Here"—directing his order at a property man—"fetch another cigar." But Durham would only light up again and with a few deep inhalations the cigar would reduce itself to a butt. Then the property man would have to do another Harry Hillman for the little brown box.

Eddie Dillon's racing car, which he purchased in August, has proved to be a regular hoodoo to the Komic director. He has ridden in it only five times for a total of 46 miles, and has had five accidents.

On the day that Dillon purchased the car he crashed into a telegraph pole and the machine went to the garage. As soon as it was repaired, Dillon bumped into a freight car and the machine went to the garage the second time for repairs. On the third trial, Dillon's machine skidded near Santa Monica Canyon and turned over into a small gully. On his fourth attempt, Dillon crashed into a heavy auto truck, which again sent his racer to the garage. On the fifth ride, Dillon lost control of the machine and it smashed through a rail fence. The machine is now in the garage undergoing repairs for the fifth time. Within a period of more than three months, Dillon has covered 21 miles in his car. Each mile that he piloted the machine has cost the Komic director $30, and he continues to ride in the street cars.

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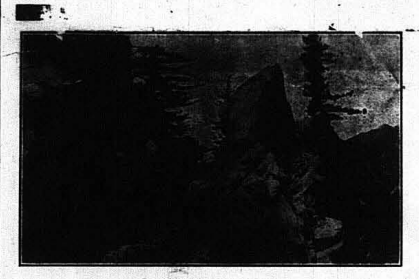

On the Road to Alpine

HENRY WALTHALL

(Continued from Page 1)

and supervise the pictures made by the Reliance and Majestic companies in the Mutual Film Corporation, he engaged Mr. Walthall to play leads in the big features, Home, Sweet Home," "Judith of Bethulia," etc.

Mr. Walthall has been engaged in photoplay work for more than five years. One of the greatest charms of his character portrayals is a natural repression of manner by which, although the role calls for much emotion, he invests the part with a most artistic display of feeling and never overacts. His genius and talents are shown in his ability to submerge his own personality at all times beneath the dominating spirit of the role he depicts and thus the spectators do not see Walthall, but rather the embodiment of the character originally visualized by the author of the drama.

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A FOOL THERE WAS

By Russell E. Smith

(With No Apologies Whatever!)

A fool there was and he wrote a script.
(Even as you and I!)
On a lofty theme he was badly "hipped";
Into a highbrow thoughts his pen he dipped;
And with it he off to the post box tripped—
(Even as you and I!)

But his time was lost, for the editor tossed
It back in the mail again,
As he sneered at the poet's aim so high,
Saying "Whaddya think of that there guy?
These highbrows give me a pain!"
So the writer took thought and his pen in hand—
(Gave it another try!)
And tore off a "melo"—'twas simply grand—
With a villian no 'spectable girl would stand,
And a wreck at sea and another on land—
Where fifty person die!

Oh! the joy he had when the editor laid
Gave praise with a lavish hand,
And wrote, "That's the kind of junk I need—
Give us some more of the daring deed,
And I'll buy 'em to beat the band!"

So the author took heed and he wrote a tale;
(Even as you and I!)
And the "meller" at which he used to rail
Brought him in checks by every mail.
In piles he salted away the kale—
And the editor rated him high!

Tho the high ideals never brought him meals,
And his scripts now come ne'er back
He often dreams of his ideals slain—
Ideals that dead come ne'er again—
And his life holds somewhere a lack.

Max Ascher has left the Sterling forces and is looking for a new field. Max has journeyed to San Francisco, where he is staying with relations.

Latest New York News

L. Walter Sammis, the well-known newspaper man, is now Executive Secretary of the National Independent Motion Picture Board of Trade with large offices on the 12th floor of the Candler Building where he is present at all times to receive those whose business takes them there. Mr. Sammis is well known on the Coast.

Letters received from Edwin Thanhouser founder of the famous Thanhouser Co., with studios at New Rochelle indicate that he will return from Europe within a short time and again engage in the Motion Picture business. Three years ago he sold out his interests for a sum aggregating nearly a half of million dollars to which sale is attched an agreement by which he was to embark in no other film venture for three years as time limit expires in April, Mr. Thanhouser is within his rights.

The Dryeda Art Film Corporation, is to have a studio of its own in New York suburbs. Heretofore it has been using that of the Reliance in New Rochelle, its first big production is "One of Millions," and will be released before this reaches you.

The Life Photo Film Corp., has for a long time been desirous of possessing a studio on the Coast. This has now been definitely settled and plans completed for a studio of generous proportions to be located at San Diego, Cal. Jesse J. Goldberg, the secretary of the company, and Leonard Abrahmas its vice-president, leave for the Coast shortly to complete arrangements.

Morrison & Poppe, both of them well-known in the Motion Picture field have established a bureau in the Times building, for a criticism of all feature films produced here. Their plan is to attend the first production of all films and review them as at present new plays are reviewed by the critics. They then intend mailing these reviews to subscribers who are proprietors of Motion Picture houses throughout the country, who will immediately place them on file and thus be in a position to at any time know the value of feature films they are asked to purchase.

Pathe Freres announce that they have been appointed official cinematographers to the French Government during the length of the war. This should certainly give them a large advantage over other concerns who are now on the battle line trying to secure real war films.

The Famous Ball of the Screen Club of New York is now announced to take place at the Hotel Astor which is said to contain the finest ball room in America. To indicate that only the elite will tread the majestic ball room—of course that is the elite of the Motion Picture World—take a glance of the prices: lower boxes, $75.00 and $50.00, while $5.00 is the charge for a single admission. Some class what!

The annual ball of the Motion Picture Exhibitors which is always an affair of great magnitude, will be given on Monday evening, December 7th, 1914, at Grand Central Palace. Already there has been announced an all-star cast for the Grand March.

David Horsely, the well-known Motion Picture producer, announces that he has purchased almost the complete menagerie of the Great Bostock Show and will use them entirely in Motion Pictures.

A new corporation (no name given) has just been capitalized at Albany, for making picture apparatus for taking life-like pictures, especially of ball games. The directors are F. B. Knowlton, E. M. Beybe, and E. F. Forhan.

The Frohman Amusement Co., of which Gustave Frohman is president, is offering a hundred dollars advance on account of 5% royalties for scenarios of one to five reels.

Hearst Selig News Pictorial are now being shown side by side with the Journal War Bulletins at 59 St. Columbus Circle. Some theatre owners suggest this free exhibition may have a tendency to lessen their values as theatrical attractions. On the other hand some say the pictures shown have already been seen by audiences all over the city some days previous.

George Day is director of the Life Photo Film Corp., arrived in New York today from New Orleans, where he has been directing several big scenes for their great productions, "Springtime."

The Pathe Freres which have heretofore controlled the entire output of Nestor & Author features of Berlin has assigned their contract to the Commercial Biophone Co., of this city, for an unknown consideration. As yet no distributing firm has been selected to handle them, the first shipment of sample prints from this famous German concern are now in New York. Just what effect the war has on the next shipment will remain to be seen.

Harry Reichenback, who has had charge of the Jesse Lasky picture press department, has been succeeded by H. Whitman Bennett, late of the Mutual forces. Mr. Bennett was for years general press agent for the Shubert Theatrical So., and deservedly popular. In addition he has become a partner with David V. Picker, lessee of the Burland Theatre in the Bronx, and the Eighth Ave., in Manhattan, and both intend establishing a chain of Motion Picture theatres.

EDWIN AUGUST INTERESTED IN EACO RELEASES

Edwin August, late Universal star, who is to be featured in all forthcoming releases, is one of the officers of the concern.

In addition to acting, writing and producing in the five-reel pictures in which he will appear, he will supervise the production of the comedy and dramatic companies. Mr. August has been called by thousand of matinee girls, "The ideal American Leading Man." He terms motion pictures the eighth wonder of the world. He also claims that the player in the silent drama is not what he really is, but what the camera makes him, "but," interposed Mr. August, "I contend that once an artist, always an artist. Take John Barrymore for instance, as a light comedian he is wonderful, being equally at home on the stage and before the camera."

Mr. August's experience in motion pictures for the past five years date back to the old Biograph days where he played leads opposite Blanche Sweet and Mary Pickford. Leaving his Biograph engagement to be featured with the Universal, Mr. August organized the Edwin August Universal company at the West Coast studio, where he produced and acted in over two hundred photoplays during the two years in which he remained with them.

Watch this aggressive, thoughtful young man, for he is really only starting, although he has been in the picture business for the past five years, now that he has formed his own company where he can execute his ideas, he thinks as Disraeli did: "Nothing is Final."

MRS. MILTON H. FAHRNEY HEAD OF SCENARIO DEPARTMENT AT CENTAUR FILM COMPANY.

In these days when motion pictures are receiving more and more attention, the bubble reputation is easily attained in the film field. A single achievement is enough to win a niche in the fleeting, unofficial Hall of Fame.

But the reputation as a scenario writer of Alexandra Phillips, who is Mrs. Milton H. Fahrney in private life, is founded upon the solid rock of six years of achievement.

Mrs. Fahrney is now active head of the scenario department of David Horsley's Centaur plant in Bayonne, N. J. For six years she and her husband have been in the employ of Mr. Horsley, who is the oldest independent film manufacturer. Most of this time has been spent on the Pacific Coast at Mr. Horsley's Los Angeles studios. There Mrs. Fahrney prepared the scripts from which more than 200 successful photoplays have been produced, a high average when it is remembered that many of the scenarios called for plural reel features.

When Mr. Horsley decided to produce one-reel comedies on his own hook he could think of no one better fitted to handle the many scripts necessary for a large producing force than Mrs. Fahrney. In addition to her work as editress, Mrs. Fahrney writes many of the scripts herself. She is easily entitled to be rated among the most prolific and most successful scenario writers of the present day.

Director Bert Bracken was reported to have returned to the Balboa studios. Mr. Bracken denies the report and is still at liberty.

Lorimer Johnston to direct for Balboa Co.

Lorimer Johnston, esteemed throughout the moving picture world as one of the most eminent and talented producers of feature films, has joined the Balboa Amusement Producing Company with his star aggregation of players and on Monday morning will begin filming a three-reel drama, "The Light in a Woman's Eyes," written by the Balboa's scenario editor, F. M. Wiltermood. Among the noted thespians in Johnston's company are Caroline Frances Cooke, Constance Johnson, Douglas Gerrard, Howard Davies, William Carroll and Ben F. Clinton.

Mr. Johnston recently left the American Film Manufacturing Company's studios at Santa Barbara after a year and a half's work as director, during which period he produced scores of masterful releases of multiple part lengths. One of these great features, "The Call of the Traumerei," was declared by a New York magazine critic to be "one of the very best and most artistic releases seen in feature productions during the year."

For many years Mr. Johnston was a leading theatrical producer of New York City and staged many big successes. He is the author of a number of high-class dramas that were features of the legitimate stage and has written forty-seven photoplays he produced at various times for cinema corporations. For two years he was United States ambassador to the courts of Europe sharing honors with Ben Franklin, John Hay and other American envoys in representing the land of the free.

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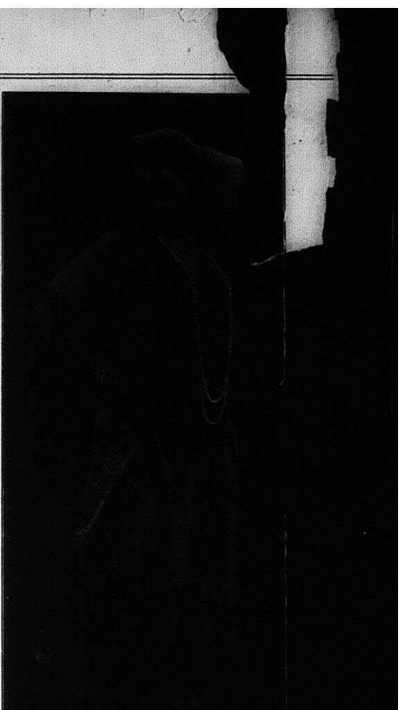

MARY ALDEN, RELIANCE COMPANY

BERT ANGELES, NEPHEW OF JEFFERSON DE ANGELIS, DIRECTOR CENTAUR COMPANY.

An important change in the alignment of the men who daily make millions laugh by their activities in the comedy producing end of the motion picture industry is revealed by the chance discovery that Bert Angeles is directing pictures at David Horseley's Centaur plant in Bayonne, N. J.

[illegible] port [illegible] abo[illegible] to [illegible] com[illegible] by the Vitagraph Company of America. The capture was a notable one. Mr. Angeles, a nephew of Jefferson de Angelis, scion of an old theatrical family, was himself a comedian of considerable repute. His work was much like that of George M. Cohan also a descendant of noted thespian ancestors. The parallel between the two is strengthened by the fact that Angeles was attaining considerable repute as a producer. He staged several musical comedies with marked success, in fact, he staged two musical shows early in the current theatrical season. Because of this he was not able to start work at Mr. Horsley's Centaur plant until comparatively recently.

Mr. Angeles' success as a stage producer led to his engagement by the Vitagraph Company of America as a comedy director. There, for about three years, he successfully produced comedies with humor dependent on the plot, situations and "business," not on the slap-stick. Among these may be mentioned "The Fatal Umbrella."

A tempting offer to produce feature pictures led Mr. Angeles to leave the Vitagraph. In this field he was successful. He produced "Across the Continent" for Pilot and made a pretentious feature for the Historical Feature Film Company of Chicago. Then he was induced to go back to producing attractions of the speaking or singing stage.

As a result of Mr. Horsley's realization of the importance of the place the comedy now holds in the motion picture field came the engagement of Mr. Angeles, for there is a powerful demand for comedies. They are indispensable to a well balanced program, as is it's comic section to a Sunday newspaper. Further, they are the ideal companion for a feature picture.

During his stay at the Centaur plant Mr. Angeles has already produced two single reel comedies. One of them, "The Happy (?) Bridegroom," is ready for presentation. The other has yet to be edited and titled.

Mr. Angeles' producing methods are well nigh those of a genius. He is always on the lookout for novel and striking effects and is constantly introducing new ones in his pictures. He is a great believer in the artistic comedy and feels that a comedy should have at least as much care, time and money spent upon it as a drama has. He is a speedy but careful producer, not sparing of his players, but aiming at the best results.

"FUNNY" FAY TINCHER.

Fay Tincher is a funny woman, not only fun provoking and fun loving, but funny in the sense of out of the ordinary. From a student in a Chicago conservatory of music to comedy and farce roles in the movies from being dependent on others to a weekly income that by very few dollars misses the four figure mark, from having operatic aspirations to enjoyment of her labor as fun maker—that is Fay Tincher's career.

And she did it all in what seems such a short time! It [illegible] yesterday, her friends [illegible] was a little music stud[illegible] she is a well-known m[illegible]

Large dark brown ey[illegible] a beautiful complexio[illegible] features, possessed of [illegible] Fay Tincher neverthele[illegible] reveals in making her[illegible] ward. No make-up, n[illegible] grotesque, is too difficu[illegible] does she care how it m[illegible] provided it accomplis[illegible] [illegible] make people [illegible]

[illegible] an ardent "fa[illegible] [illegible]nia, where the E[illegible] studios are located, wo[illegible] fights as they do in Par[illegible] don), and she also enjo[illegible] and aeroplaning. But t[illegible] joy is swimming and divi[illegible] is one of the champions [illegible] cific Coast.

HORSLEY OPENS CA[illegible] CENTAUR

Bayonne, N. J., Nov. 18. [illegible]ing his policy of making [illegible] entirely self-contained, Da[illegible]ley, the oldest independ[illegible] manufacturer, opened Mon[illegible]vember 16, a restaurant fo[illegible] ployes at the big studio an[illegible] of the Centaur Film Manu[illegible] company at Bayonne, N. J. [illegible] taurant building has been e[illegible] a corner of the studio yard, [illegible] installation of fixtures were [illegible] rushed.

The new restaurant will [illegible] total seating capacity of ab[illegible] hundred and will afford beth[illegible] and table service. The mana[illegible] be Charles Brown, a promine[illegible] taurateur of Westchester, w[illegible] conducted several cafes in the [illegible] and Westchester. Bayonne is [illegible]larly lacking in eating accom[illegible]tions, and the opening of the [illegible] Cafe de Centaur, as it has been [illegible]tened, is eagerly awaited. Su[illegible] Interest has been taken in the [illegible] restaurant by the townspeople [illegible] it has been decided to allow pe[illegible] not employed at the Centaur [illegible] to patronize it.

Mr. Horsley's move is in line [illegible] his policy of making the Cen[illegible] plant dependent only on itself [illegible] everything necessary for the com[illegible] and efficiency of the employes.

Frank Borzage has found it ne[illegible]sary to request that he be provi[illegible] with an additional dressing ro[illegible] The Inceville leading man is bu[illegible] engaged as one of the principals [illegible] two different stories that are be[illegible] produced this week, and to ma[illegible]maters worse, as the actor opti[illegible] he is compelled to undergo t[illegible] changes in one and three in t[illegible] other production. Life to him ju[illegible] now, he declares, is just one dam[illegible] costume after another.

An unusually strong cast of Ince[illegible]ville's stars is embodied in "A R[illegible]mance of Old Holland," a new a[illegible] elaborate Ince production, just com[illegible]pleted under the direction of Ja[illegible] Hunt. It is a tensely dramatic story [illegible] of love in the Netherlands and thrill[illegible]ing adventures on the high seas and [illegible] is replete with charming scenes [illegible]picting the people and dwellin[illegible] the land of the dikes.

The plot of the story is built [illegible] the fervent love of an old [illegible]lender and a young fisherman [illegible] pretty Dutch maiden. The [illegible]sents the attentions of the a[illegible] and out of a spirit of rev[illegible]plots against his rival. In [illegible] with the captain of a fishin[illegible] he causes the lad to be [illegible] in a fog. When he returns, [illegible] save her father from poverty [illegible] agrees to marry him. But th[illegible] hero, saved from a watery [illegible]turns and intervenes [illegible]

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FRANK A. ERLANGER

THE ADVENTUROUS CAREER OF FRANK A. ERLANGER

Among the several thousand photoplayers in Los Angeles County, none perhaps has had a more adventurous career than Frank A. Erlanger, a leading character actor, who returned this week to his work at the Long Beach studios of the Balboa Amusement Producing Company, following a vacation of several months in San Francisco and other places in Northern California. During his outing he chanced to visit San Rafael, where the studios of the California Motion Picture Corporation are located. The company was preparing to produce "Salomy Jane," a feature film now being exhibited throughout the country, and the management, learning that Mr. Erlanger was in San Rafael, induced him to enact one of the characters in the big release, a part he portrayed with much talent and bravery, inasmuch as he furnished a big thrill by a bit of work in which he leaped off a cliff and fell 95 feet into a river.

Mr. Erlanger, scion of an ancient, distinguished Hungarian family, was born in Vienna, his mother being a famous actress, Theresia de Retsky, while his father, Ottmar Erlanger, a native of Budapest, was for many years the colonel of the Seventh Regiment of Royal Hussars and a personal attache of the Kaiser, a custodian of the Golden Key, which allows access at all times to the royal headquarters. Both of Mr. Erlanger's parents are now residents of Vienna, where his sister, Miss Elizabeth Erlanger, is the leading soprano singer in the Royal Theater. The photoplayer's boyhood schooling was received in Prague and, at the age of ten years, he became a student at the Mozart Dramatic College in Prague, studying there six years and then joining the governmental military academy there, graduating from that institution four years later with a diploma as lieutenant in the Seventh Regiment of Hussars.

For three years he served as lieutenant and then, in deference to the wishes of his mother, he resigned his position to actively pursue his study of dramatic art. He and his mother then made a tour of all the leading cities of Europe, finally taking up residence in Milan, Italy, where Mr. Erlanger was a student two years at the Academy of Music, training his tenor voice and receiving tutelage in dramatic work. During the next two years he was a partner of the renowned comedian, Carl Schrader, in presenting skits at the Schiller Theater in Berlin. Later he and Eduard Schifft were associated two years in giving character impersonations at theaters in Hamburg, Munich, Dusseldorf and other large cities.

Motion picture art then attracted Mr. Erlanger's attention and he obtained an engagement with the Kinematographic Kunst Company in Dusseldorf, where for three years he worked with Max Linder, Gretchen Fuller and other stars. Subsequently the company moved to Hamburg, he remaining a member of the organization another year, after which he joined Count Aladar Wallenhof, Hungarian nobleman, and a party of gold seekers on their expedition to the mines in South America, visiting the districts of Buenos Ayres, Montevideo, Valparaiso and other localities and making a trip across the Andes Mountains by mule train. Later Mr. Erlanger, having amassed $60,000 in placer mining, went to New York City, then to Los Angeles, and subsequently he, together with Death Valley Scotty and Charles Stead, spent two years prospecting in the Death Valley country and adjacent districts. Mr. Erlanger finally going broke financially. He then returned to Los Angeles and secured an engagement as character player with the Universal Company, afterward working under the direction of Harry Mathews at the Powers studio as the witch in Hansel and Gretel, following which he was associated for ion sperlods with the Kinemacolor Company and with Director Arthur Mackley at the Essanay plant. For several months he was with the Exhibitors' Producing Company.

For six months he was associated with Fred Mace at the Majestic studio, and about a year ago he joined the Balboa company's organization, where he has won fame as a character actor of the first rank, enacting important parts in the stellar productions of "St. Elmo," "Sacrificial Fires," "Sands of Life" and many other big releases. He is an athlete of ability, an expert fencer, swimmer, rider, runner, oarsman and jumper.

Mining Town Built by Lee Lawson and Whitey Horne of the Universal Co. for "The Master Key."
From Left to Right are: Lee Lawson, Director Leonard and Whitey Horne.

The above photograph shows what two clever men have done to make a motion picture a success. It is not a mere picture of a mining town, but an exact reproduction of such. This wonderful setting has been erected by Lee Lawson and Whitey Horne of the Universal Film Com-

Those who are interested in Geo. Melford's new venture at the Lasky studio will be glad to hear that he is very successful in his direction of Edith Taliaferro. Mr. Melford has just returned from Catalina Island after a stay of one week.

Carl Laemmle is still in town. Mr. Laemmle likes the "climate" and does not seem to care. He hardly can have more friends in New York than in this city.

It is H——— to be popular. Harry Mann has found two companies to work for and has taken the matter under advisement, as he is undecided in the matter. Clever actors are always desirable.

FRED KLEY OF THE LASKY CO. HAS THE BIGGEST DINNER OF THE YEAR AT THE PHOTOPLAYERS' CLUB.

On Wednesday last Fred Kley, business manager of the Lasky Company, was toastmaster of the weekly dinner at the club. Only those who came early were lucky enough to obtain seats. It can really be said that his dinner was the most successful of the year and Mr. Kley received several congratulatory telegrams during the evening. Wires were received from Louise Lester, Jack Richardson, Manager Kennedy, Edward Alexander and numerous others.

A special entertainment was prepared for the occasion and the same about the dinner, which was incomparable. The tables were decorated with red carnations and never that an evening was more enjoyable than the dinner of Wednesday last. After the customary ice cream and coffee, pipes and tobacco were passed, and Mr. Kley called upon several of the good storytellers, who gladly entertained. Among the guests of Mr. Kley was William C. De Mille, who delighted the crowd with a few words and his application for membership. Otis Turner reported good progress in regard to the big ball, and the same from Mr. Caulfield, heading the business committee.

It is an enjoyable fact that Mr. Kley is one of the greatest boosters of the club and it is hoped that many other members will take him for example and try to follow his steps.

SAN DIMAS HONORS FRANCIS FORD AND GRACE CUNARD.

Several weeks ago an invitation was received by Francis Ford and Grace Cunard of the Universal Company from a number of citizens of San Dimas, Cal., to attend a banquet which would be given in their honor on Thanksgiving Day. They accepted and journeyed on said day to San Dimas. The party included Francis Ford, Grace Cunard, Margaret Whisler, Harry Mann and Arthur Munns. The trip was taken in their private car and the thirty-four miles were covered in one hour.

Everybody seemed to know about their coming, as the town was billed like a circus, announcing the distinguished visitors. Manager Hunter of the local picture theater asked Mr. Ford and Miss Cunard kindly to appear in person at his theater, which was granted, because everybody wanted to get a glimpse of their favorites. Manager Hunter had two of Miss Cunard's pictures on the program and after the first performance they appeared upon the stage. For a second the audience was dumfounded. Miss Cunard wished to speak to them, but did not get any further than "Ladies and gentlemen." Then the audience realized that they were real live human beings and not upon the screen, and the enthusiasm broke out. After five minutes of shouting and applauding Miss Cunard took up her speech and told her admirers how glad she was to be with them and promised to call again. After the short impromptu banquet took place, which was attended by a number of ladies and gentlemen of San Dimas, the managing heads of the California Film Exchange and their ladies, Manager Hunt, with wife and daughter, and numerous others.

UNIVERSAL COMPANIES PRESENT ISADORE BERNSTEIN WITH BEAUTIFUL SADDLE HORSE.

Isadore Bernstein, general manager of the Universal Film Company, had a surprise on Wednesday last, when he was called by Mr. Carl Laemmle from his office to meet the latter out at the studio. Mr. Bernstein came from his office and found all Universal employees, including Mr. Laemmle, waiting for him. The latter addressed Mr. Bernstein, telling him that in appreciation of his passed successful administration of the Universal Film Manufacturing Company, his co-workers wished to present him with a horse, which he very probably will need when located at New Universal City.

Mr. Laemmle said that he was more than pleased to find so much affection by the employees for the manager and paid many compliments in person to Mr. Bernstein. Mr. Laemmle himself spoke of his own high esteem for Bernstein and emphasized that if the presidential chair of the Universal Company should ever be vacant, that he, Bernstein, would be the one to take it.

In the meantime the horse was brought to the studio and Mr. Bernstein mounted the animal. From his "high seat" he addressed those present, saying that the success he achieved was only made possible through the great co-operation of his fellow workers. He thanked everybody for their past confidence and expressed the hope that all future work of office and studio will be "Universal."

"EAGLE EYE" MAKES 300-FOOT FALL IN "THE CLANSMAN"

In Mr. D. W. Griffith's production of "The Clansman," Eagle Eye, the full blooded Indian actor, made his three hundredth fall during his association with the Griffith Mutual aggregation.

He made the three hundredth fall when he plunged headlong down the side of a gully, during one of the battle scenes in "The Clansman." Each of the falls made by Eagle Eye averages seventy-five feet, and, computing on this basis, the Indian actor has fallen during the past year a distance of 22,500 feet.

Eagle Eye has made a scientific study of falling dead for the motion picture camera, and can hurl himself down the side of a mountain and come up smiling, without the least vestige of a bruise.

In one of Mr. Griffith's productions Eagle Eye, dressed as an Indian warrior and wearing only a breech cloth, plunged headlong from off the back of a horse while traveling at full speed and alighted in a bed of cacti. Although the prickly cacti thorns penetrated his flesh at every point, he remained lying prostrate for several minutes, in order not to spoil the picture.

It required the services of a physician for several days to pick the cacti points out of his flesh.

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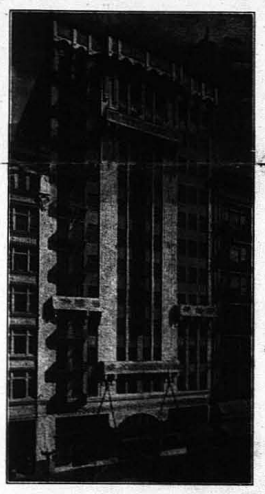

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Francis Ford and Grace Cunard are now located at the new studios of the big "U" and have comfortable dressing rooms and splendid facilities. Grace is doing some attractive work in the big Sepoy rebellion photoplay and Francis Ford is giving some virile acting and is making a production which will make people talk. "The Campbells are Coming" is to be very spectacular, judging by the tremendous sets and the buildings built for this production, and the Pacific Electric cars have been taxed to their limits taking the extra men to the ranch for the big scenes. Many east Indians have found employment and lend the right color to the picture.

A correspondent, in writing to Louise Glaum of the New York Motion Picture Corporation, just about sizes this actress up right when he says, "You have the power of holding your audiences with your ingratiating personality." Those last two words just hit her right. The writer made himself additionally sincere by not asking for a photograph or an autograph, which is somewhat unusual.

As a man of wealth in the feature being made at Inceville, and in which Bessie Barriscale is featured, Charles Ray, the popular young leading man, has a part which is somewhat different from many he has taken of late. Ray is naturally an excellent dresser and is one of the comparatively few men who can "carry clothes" in the pictures. He is a dapper actor and is well fitted with such parts, even though he seldom has the chance to impersonate a society man. It is the all round experience that Charles Ray is having at Inceville which makes him the fine, reliable actor that he is.

"Sheriff" Arthur Mackley again appears in characteristic western garb in the thrilling Reliance drama of western life—"A Lucky Disappointment," written by George Hennessy.

In this picture is told a graphic story of an irate father, who strenuously objects to the attentions bestowed upon his daughter from a suitor to whom he has taken an evident dislike. When the suitor is instrumental in saving the lives of the father and daughter from a pair of highwaymen, and incidentally prevents the father from losing his entire fortune, the old man relents and consents to the marriage.

"Sheriff" Mackley, aside from directing the production, also appears in the role of one of the western highwaymen. The cast includes Baldy Belmont, Florence Crawford and Elmer Clifton.

Myrtle Stedman is still playing in the two Bosworth companies at one and the same time. With Elsie Janis under the guiding hand of Phillips Smalley, she enacts a heavy, while she is the daughter of Macklyn Arbuckle under the direction of Lois Weber in the other. Miss Stedman has been getting almost "notorious" as a motorist of late and her challenge to the woman of southern Cali[illegible] has been answered and a race [illegible]ly in the near future. Myrtle [illegible]ng been known in Los Angeles [illegible]very daring driver and has the [illegible]ation of not losing her head in [illegible]ch.

[illegible]me look-up facetious person sent [illegible]e Lane a huge teddy bear with [illegible]aw tied in bandages, this being [illegible]icate allusion to her having had [illegible]hands bitten by a bear some time [illegible]. The sender gave no clue what[illegible], but his pleasantry cost him a [illegible] dollars and the teddy bear now [illegible]s company with some kewpies on [illegible] mantle of her room. Adele is getting a number of letters asking her when she is going to appear again on the screen. She has been missed for a few weeks now, but is not ready to announce a new engagement for a few days.

Enid Markey, leading woman at Inceville, is given a splendid chance to demonstrate her remarkable versatility in "Not of the Flock," a forthcoming release of the Ince companies. Miss Markey portrays the part of an ex-chorus girl who renounces her profession for what she deems a quieter life in the country. There she meets a parson who falls in love with her.

Robert Leonard appeared for three days at the Morosco Theater in "The Stubborn Cinderella" and was a decided hit. Hundreds of photoplayers attended the show during his three days' engagement.

During the married life a burlesque show, of which she once was a member, visits the town, and she is observed by members of the congregation conversing with the troup of travelers. Gossip causes her husband to conduct an investigation and he ascertains that she formerly was a chorus girl. A verbal argument develops; during which the husband threatens to desert the girl. She remonstrates with him and he is made to see the error of his ways. A reconciliation follows.

Ed J. Le Saint, of the Selig Polyscope Company, has finished his big Indian mystery story and is now making a two-reel backwoods drama, "Loneliness," in which Stella Razeto has a very fine and appealing part. She is the typical backwoods girl who rises above her surroundings and who eventually saves her husband, finely played by Guy Oliver, from being convicted of a crime he was not guilty of. Le Saint has some very big plays he is preparing for in the near future.

In his endeavor to secure the proper realism for the theatre scene of "The Clansman," where President Lincoln was assassinated, D. W. Griffith has a regular theatre orchestra installed in the opera house set, led by a regular orchestra leader. It was suggested to Mr. Griffith that he use a fake orchestra, with the players performing on dummy instruments. But this would not do. Mr. Griffith insisted that to secure the proper theatrical atmosphere it was absolutely necessary that a regular orchestra be procured.

The orchestra was hired, and, although it added materially to the cost of the picture, it resulted in instilling a touch of realism that otherwise would not have been obtained. With the aid of the music the characters on the stage, which were identical as on the night the President was killed, moved through their respective parts with the same ease of movement as would make their appearance on a legitimate stage.

In one of the scenes of "The Clansman," where President Lincoln is assassinated by John Wilkes Booth, R. A. Walsh, who played the role of Booth, was compelled to go through the assassination scene thirty-six times before it was done to the satisfaction of Director D. W. Griffith.

A rare alliance of artistic and dramatic understanding and ability has been assured by the engagement of William D. Taylor to direct Carlyle Blackwell of the Favorite Players company and there are no two better pleased men in Los Angeles

For some time now, Mr. Blackwell has been quietly looking around for a producer who possessed the instincts of an artist as well as dramatic insight and the knowledge of big plays. In William D. Taylor, he has found the right man. Well known as an actor on the legitimate stage, he joined the New York Motion Picture Corporation and later the Vitagraph with whom he played Captain Alvarez. For some months Mr. Taylor has been showing his quality as a producer at the Balboa studios and his very first picture elicited universal praise. Great things may be looked for from this alliance, and Carlyle Blackwell has laid his company off for a week in order to start "The Last Chapter" with William D. Taylor in charge.

A thrilling tale of love, hatred and revenge in the Philippine Islands is graphically told in the Majestic one-reeler, "At Dawn," produced by Donald Crisp at the R. & M. Mutual studios. The writer, and the actor of "The Devil's Admiral."

The theme deals with a young chap and his sweetheart. He leaves her in America and goes to the Philippines, where he becomes infatuated with a Filipino woman. The trusting girl he left behind suddenly comes into a fortune and starts to join her fiancee in the islands. Upon learning of the girl's arrival, the man attempts to jilt the native woman, and when she refuses to be jilted he kills her. The fate that overtakes him, and how the young woman finds the man of her choice to be the army officer, who assisted materially in meting out justice to her fiance, provides one of the most unusual situations in the film drama.

George Seigmann is featured in the production, assisted by Billie West, Wallace Reid and W. E. Lowery.

"At Dawn" will be a Majestic release as part of the Mutual program.

Director Jack O'Brien is staging it, with Mary Alden being featured, assisted by Jack Conway and Spottiswoode Aitken. The ex-convict is forced by an adventuress to rob his employer's home. He revolts at the last moment, and this incident furnishes one of the most thrilling climaxes that could possibly be devised for motion pictures.

"William Garwood, under the direction of Lucius Henderson"—that sounds kind of natural, only it is at the Imp now, and then it was Thanhouser and later Majestic. They made a fine team in those days and should do so again, for they understand each other well and are both artists in their own line.

When William D. Taylor left the Balboa Company for the Favorite Players, he brought some of the finest kind of letters from his late employers with him. He did good work there and believes he will do even better with his present company and surroundings, for he and Carlyle Blackwell are the greatest of friends.

Harry Pollard is deep into his interesting picture, "The Quest," for which story a big price was paid by the American people. This four-reeler, Mr. Pollard feels, will be one of his best artistic efforts and will give the new features at the American a big send off. Beautiful Margarita Fischer, who made the "Beauty" brand popular at the American, has a splendid part and is giving the best there is in her, and something very fine may be expected. William Carroll, Joseph Singleton, Robyn Adair and the others in the play are all imbued with the spirit of the principals, for Harry Pollard is taking his own man lead.

It is a little early to be writing of the next Photoplayers' Ball, to be held in Los Angeles in February, but the members are working energetically upon it even now, and it promises to be the biggest thing of its kind ever brought off here. Every member is giving his services free and it is fully expected that the proceeds will amount to many thousands of dollars. The club is stronger today than it has ever been before.

Reina Valdez is a New England girl and she recently received an offer to appear in stock at that town. It is particularly pleasing to her, for when she left there to go on the stage a number of her people and friends were much shocked, for they had no idea that she even thought of such a step. Now she has made a name for herself they want her back again, as is the usual thing. However, the little lady is very happy out west for the present and has good prospects in view.

It is like old times to see Pauline Bush in western garb, cowgirl hat, boots and all. This week she is acting in a western drama being produced by Joseph De Grasse and is enabled to do her beloved riding for a short space of time. Asked how she liked it, she said that it was good fun for a change, but that she did not have any hard riding to do. "This would not have done in the old days when the audiences looked for some of my wild rides in every picture." Miss Bush first made her "picture" name in westerns.

In one of the middle west cities there is a young but very energetic society which calls itself "The Anna Little Fans," and whose chief delight and occupation seems to be the boosting of Anna and writing to her, and some of the letters are almost touching and many of them humorous in their devotion to Miss Little. One girl writes almost weekly and invariably starts out with "My dear little favorite," and they get quite annoyed with other girls who dare to even suggest that they like some other actress as well as or better than their beloved Anna. By the way, Miss Little is doing nice work in the "Sanford Quest" series under Otis Turner at the big "U."

Henry Otto of the American gave a great treat to twelve Nuns and one hundred orphan children last Saturday, when he had them to the studio and explained to them how pictures were made, finally running off "Beppo," in which two of the children had appeared and in which the grounds of the St. Vincent's School were shown. Most of the children had never seen a studio before and many of them had not seen a picture and not one of the twelve Nuns had either seen a picture run or a studio, and it was the greatest novelty to them. "Beppo" was a very excellent picture and is a current release.

Lee Moran has given a truly funny performance in "Wanted, A Chaperon," in which he appears as the chaperon in question to oblige some of the boys. He had a wonderful make-up and some gorgeous costumes, and his comments on his own character are about as funny as his acting. When remonstrated with by one of the company for showing too much stocking, Lee remarked, "That is hose, my boy—this is not a dry state that I know of." When told he had too much powder on, he replied, "Just back from the war, my boy—there I had the powder back of me, now I prefer to face it."

Helen Holmes of the Kalem company is in more trouble this week, for she has to endure being tied to a railroad track with the engine bearing down upon her and unable to stop in time. Fortunately for the picture and for Helen, she is able to break a wire, which throws the train into a siding. All this in another installment of "The Hazards of Helen," a series of one-reelers which are tremendously popular. J. P. McGowan, besides directing these stirring stories, takes the part of the villain, and as he understands railroad work—every bit of it—the series are very absorbing.

Frank E. Woods, scenario manager for the Reliance and Majestic, has just completed writing the scenario for "Rays of Sunshine," a two-reel Majestic drama, dealing with the career of an ex-convict, who has been railroaded to prison on a framed-up charge.

It required the combined efforts of Inceville's entire band of carpenters, bricklayers and electricians, together with a crew of workmen which Thomas H. Ince engaged especially for the purpose to construct the Dutch village, which is to be seen in "The Mills of the Gods," a forthcoming release of the Ince companies. The story is written around the life of an eccentric old miser in Holland and many of the scenes present a typical Dutch village with its canals and quaint gabled cottages. For three weeks prior to the beginning of the production the men were at work on a plateau near the studios, building and painting. Within a week a row of pretty Dutch houses adorned the crest of the hill. The sidewalks were constructed of cobble stones and a genuine canal was built in the foreground. With the aid of this pretentious setting the story is said to be one of the biggest of its kind ever turned out at the Ince studios. It was directed by Jay Hunt, who also played the principal character. Mr. Hunt is admirably supported by J. Barney Sherry.

If one could see the Albuquerque western picture and then go to the studio and see Dot Farley in the making of a comedy with a middle-aged woman's make-up and costume, one would be surprised at the wonderful contrast. In the western she is almost tragic in her intensity; in the comic she is humorous to a degree. In one part she rides, threatens and suffers; in the other she bullies a small husband and performs all sorts of acrobatic feats. Dot Farley is an artist and has both originality and versatility.

A rumor has been going the rounds—goodness knows just where it started—that Edna Maison of the Universal was very sick. As a matter of fact, Edna was never better and never more busy than she is at present. A little while back it was Ella Hall who was on the point of death and little Ella is quite well, thank you. It seems to be a popular diversion to manufacture diseases for the artists, but it is a silly one. Edna is to be featured in some photoplays which are being specially written for her and in which she will have some fine acting parts.

Colonel Rhys Price, the English army officer, who created quite a furore with the United States federal authorities three years ago, has been assisting Mr. D. W. Griffith in his production of "The Clansman." During the Diaz revolution in Mexico, Price went into Lower California, started a revolution and attempted to capture the peninsula. His army consisted of 110 men. He laid siege to Tia Juana and captured the town with only 80 men. The Mexican government set a pricee of $10,000 on Price's head. Price later came to the United States, where he was arrested for violation of the neutrality law. After hanging in the courts for more than a year, the charge against Price was dismissed, upon his promise to make no further attempts to invade Mexico.

Now that Al Christie has finished his picture with the allied Nestor companies, **Eddie Lyons** has started directing "For the Good of the Cause," a suffragette play with lots of good things in it. He will take his own lead as usual and will have Vicky Forde and Stella Adams with him, the latter playing a mother-in-law.

Eddie Dillon and F. A. Turner proved themselves to be artists of no mean ability, when jointly they colored a portrait for Dillon's Komic production, "A Flurry in Art."

In this picture Dillon takes the part of a poor art student and is supposed to paint a portrait of Fay Tincher. An enlarged photograph of Miss Tincher was secured, and it then developed that it was necessary for the portrait to be colored before it was available.

The photographers admitted defeat and stated they were unable to put the necessary colors on the picture. Dillon and Turner then secured paint brushes and a quantity of water colors. Between them they managed to put on all the flesh tints necessary to make it a real work of art. Only an hour was required to color the picture and make it available to be used in the production.

Carlyle Blackwell has a splendid company working in "The Last Chapter," under the direction of that fine director, William D. Taylor. Ruth Hartman, who was with Carlyle in "The Man Who Could Not Lose," plays the principal female role, and Mrs. Pratt and Ollie Kirkby are also in the cast. John J. Sheehan, well known on the legitimate stage; Henry Kernan, one of the best heavies in the game; William Brunton, well known as the late Kalem performer, and several other good actors are appearing and the camera work is in the hands of Homer Scott, the man who is not afraid to take a chance and who produced some wonderful effects. The company is in the country, taking some of the big African scenes this week.

William D. Taylor is working double shift right now. During the day he is busy battling with the weather and in getting his Balboa picture finished and being his last effort, he is anxious to have it worthy of him in every way. Of an evening he is studying the first effort he will produce with and for Carlyle Blackwell of the Favorite Players, "The Last Chapter," and he thinks he has a great story for his initial effort. Taylor is studying up some special scenic and lighting effects and promises some startling surprises in the big five-reeler.

With Walter Edwards, the distinguished character actor in charge of the principal role and a well-balanced cast to support him, "The Cross in the Desert," a forthcoming released Ince companies production, bids fair to surpass all railroad stories ever projected. It is a weightly, logical and splendidly told narrative that will carry with it a great moral lesson to despotic officials. It relates the pathetic tale of a young man who on the instructions of a veteran hobo starts from the city to reach his dying wife in the west.

Mona Darkfeather has received a letter from Cora Drew, the well-known scenario writer, complimenting her upon her acting in "The Vanishing Tribe," written by Miss Drew. "It is but one more triumph in your portrayal of the Indian girl," says Miss Drew. "I never saw a prettier Indian story, even if I did write it, and I fully appreciate the splendid production Frank Montgomery gave to my story." Mona has pasted the letter in that big book which contains so many other tributes to her genius.

Few globe-trotters are able more intelligently to discuss the habits and customs of the people in the far east than Fanny Midgley, the celebrated vaudevillian who is now appearing with the companies of Thomas H. Ince. Miss Midgley traveled for more than two years, during which time she visited virtually every spot of importance from Hong Kong to Tahitie. Her collection of anecdotes is exhaustless and her manner of narrating them so interesting that frequently during inclement weather many of the Inceville celebrities will gather in her dressing room to be entertained.

Despite the unclement weather, for the rainy season has commenced in California, Harry Pollard has started on his first four-reel feature for the American company. William Carroll is the latest member of this special company and he is one of the best character men and heavies in the business and he will be of great service to the company. Margarita Fischer has a great part and will be starred with the features. Harry Pollard will take his own lead in the first picture, but in future will only act when there is some part which really calls for his services, otherwise he will confine himself to the producing and he reckons that will take up all his time for he intends to make these pictures notable.

About two weeks ago Frank E. Woods dropped the remark that he occasionally enjoyed an automobile ride. The report was immediately circulated that he was in the market for an automobile.

The daily line of men, women and children who are positive that they would make a great hit on the screen provided they were but given an opportunity, and the throng of volunteer scenario writers who are certain they are turning out the greatest of all, has now been augmented by a line of automobile salesmen. Each of these salesmen is confident that his make of car is vastly superior to all others.

Woods states emphatically that he is not in the market for a car, but nevertheless there seems to be no decrease in the number of automobile salesmen who insist that Mr. Woods needs a car.

At the American studios, Henry Otto has just completed his two-reeler "In June," a dramatic story. He is now starting on another two-reeler, entitled "The Seal of Time," with Winifred Greenwood, Ed. Coxen and George Field in the leading parts. This photoplay is to have some new ideas in visions and dissolves. Otto's picture "The Will O' Wisp," is to be shown in Los Angeles next week, and has had a fine run in San Francisco.

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The Only Publication in the West

Devoted to the Motion Picture Interests

VOL. 1. No. 21 Los Angeles, Cal., Saturday, December 5, 1914. PRICE 5 CENTS

"MADE-IN-THE-U. S. A. DAY" TO BE INAUGURATED.

WHO WILL BE THE LUCKY GIRL?

Moving picture and other large interest which have combined to bring about the establishment of a Made-in-the-U. S. A. Day, to be devoted to the exploitation of American-made goods, will send on a tour of the United States a young woman gifted with intellectual and physical charms to spread news of the propaganda.

The young woman will be known as Maid of America and is counted on to prove one of the most potent forces in the impending campaign to stimulate interest in the Made-in-the-U. S. A. Day idea. She will be one of a party of boosters that will visit all the important centers of population in a special train, comprised of prominent speakers and writers, who will cooperate with local organizations and the newspapers of the cities visited. The party will be in charge of J. Arthur Nelson, president of the U. S. Film Corporation, of San Diego, and the Nelson Film Corporation of New York and California, who conceived the idea of a Made-in-the-U. S. A. Day some time ago and has finally secured the backing of his confreres in the motion-picture business and of men in other commercial and in financial circles.

While all available avenues of publicity will be used in fostering the movement, the biggest factor in promulgating a Made-in-the-U. S. A. Day is to be systematic motion-picture propaganda.

Fifteen big companies have agreed to jointly share in the costs of producing the moster serial film to be known as "America," which will be made by the staff of techincians and operatives who will accompany the Made-in-the-U. S. A. special and will be released in weekly sections to thousands of motion picture houses [illegible]hrough the forty-two exchanges in [illegible]e United States that are controlled [illegible] the United Film Service (Warn[illegible] Features, Inc.)

[illegible]f a million dollars has been [illegible]on is the sum necessary to [illegible] fruition the plan of the [illegible]he-U. S. A. Day pioneers. [illegible] has already [illegible] pledged. The cooperation of big manufacturing and labor organizations has been promised and assurance is given by men foremost in contemporary affairs that their support can be relied upon. The final preparatory step toward organizing a nation-wide propaganda is now being taken by Mr. Nelson and the National Committee.

Mr. Nelson who is the father of the Made-in-the-U. S. A. Day movement, has been placed in charge of general arrangements of the campaign. Nelson will accompany the staff of motion picture technicians and operatives to be sent out on the filming tour in a private car and the films will be made under the joint direction of himself and the Chamber of Commerce interested in exploiting the advantages of the particular territory to be filmed. The Maid of America, to inject a note of human interest, is to appear in these films, supported by a select company of motion-picture players, who will be employed in enacting scenarios that will serve to eccentuate the particular resources and unique claims to fame of the localities included in the "filming America" operations.

It is not Mr. Nelson's idea that Made-in-U. S. A. Day should be set aside as a legal holiday, in the sense that its observance involves the closing of shops and factories and cessation of public business. In supplementing the information secured for this paper from the publicity department, Mr. Nelson said, on this point:

"Made-in-the-U. S. A. Day, as its name suggests, is to be a day for American trade to show itself at its best. Attention is to be attracted to American-made goods by every means open to the ingenuity of the wide-awake advertising man. The city government will suspend ordinances prohibitory to street parades, or taxes on such method of advertising, for the benefit of merchants and manufacturers who may want to combine in arranging a trade pageant. "Extra special" bargain sales, souvenir and free sample distribution and special musical and other entertainment in the department stores would be other forms of attracting notice of American manufacturers. Made-in-American Day would be the day of inaugural events in fashion show or auto show weeks.

The reception accorded the plan to establish a national open-shop holiday to be known as Made-in-the-U. S. A. Day, to be brought about by a monster publicity campaign which involves the filming of all America, has been a surprise even to the most enthusiastic boosters behind the idea. With hardly a week devoted to the promulgation of the idea the response has been so great that the movement is now being placed on a solid footing by the organization of a national executive committee.

Endorsements have come from Chambers of Commerce, Women's organizations, industrial bodies and prominent individuals from all parts of the country. General delight is expressed that at last the preachment of the patriotic American business man, "Patronize American industry," is to be crystallized into a practical form of expression in the organization of a Made-in-the-U. S. A. Day. The cooperation pledged has the ring of spontaneity.

Corporations whose capital aggregates a hundred million dollars have swung into line behind the Made-in-the-U. S. A. Day banner bearers. Of this, $10,100,000 represents capital invested in the motion-picture industry. It is noteworthy that for the first time in their history the motion picture concerns, of whom fully a score have combined forces to further the movement, have put aside all ideas of competition, appreciating the fact that in the realization of a Made-in-the-U. S. A. Day their industry as well as all other establisher or future forms of American enterprise, will gain to an incalculable extent.

WHO WILL BE THE LUCKY GIRL?

What fortunate young woman is to have the signal honor of touring America as the Maid of America, seeing its most wonderful sights, meeting its most interesting citizens, beng the recipient of receptions by women's clubs and other organzations —in short, being feted wherever she goes and going everywhere in comfort and luxury without expense to herself?

That question is soon to be made the principal topic of conversation among the young women of America, by the Made-in-the-U. S. A. Day committees now being organized in all the most important centers of population in the United States, under the the supervision of the general committee which has just been formed by the prime movers of the enterprise in New York City, comprised of men representing a hundred million dollars of capital invested in manufacturing interests, ten million dollars of which is motion picture capitalization.

Here are some of the requirements necessary to qualify as a candidate for the honor:

Must be American-born.
Must be beautiful.
Must have had college or high school education.
Must have perfect figure.
Must dress stylishly and wear clothes well.
Must have a number of accomplishments that tend to further social prestige.
Must have personality.
Must be endowed with a dramatic instinct.
Must photograph well.

The young woman selected will, because of the very nature of her work, become a national figure in filmdom, as she is to appear as leading woman of the organization of photoplay actors who will interpret the scenarios written around the various sections of the U. S. to be put on the screen, in theatres throughout the the country under the title of "America," releases to be made weekly for forty weeks.

This monster film, which will comprise something like a hundred thousand feet when the last reel has been taken, is to be made to foster interest in the establishment of a Made-in-the-U. S. A. Day, an annual open-shop holiday first advocated by J. Arthur Nelson, a prominent film producer and manufacturer, who is president of the United States Film Corporation. Releases will be made through the United Film Service (Warner's Features, Inc.), which, with its forty-two branches in the United States, should insure the Made-in-the-U. S. A. Day propaganda ideal publicity.

RUTH ROLAND SIGNS WITH BALBOA COMPANY

Ruth Roland, esteemed by millions of theater-goers thruout the world as "The Kalem Girl,' 'has signed a three-year contract with the Balboa Amusement Producing Company of Long Beach, California, and will be the star leading woman of one of the corporation's mammoth dramatic companies. Her engagement following closely upon that made with Henry B. Walthall, known as "the world's greatest moving picture actor," who recently joined the Balboa corporation.

Several other famous stars are soon to be enrolled with the Balboa's rapidly-growing aggregation of players. The company is doubling its studio equipment, erecting buildings, purchasing large supplies of costumes and scenic accessories and expending many thousands of dollars in a vast campaign of business expansion, these improvements becoming imperative as a result of the highly remarkable success of Balboa Feature Films during the last twelve months, which triumphs caused a pressing demand from exhibitors everywhere for larger supplies of "The Pictures Beautiful." The Messrs. H. M. and E. D. Horkheimer, owners of the Balboa studios, are therefore striving energetically to cope with the insistent calls of theater proprietors for the big feature releases.

Miss Roland was born in San Francisco, August 21, 1893, being therefore aged 21. At the age of four years she made her theatrical debut by appearing as the mascot in "Cinderella," in a song and dance specialty, thereby winning fame as "California's Wonder Child." Later she enacted child's parts with the Ed. Holden Stock Company. She then was in vaudeville for a time with the Broadway Trio, the organization making an extended tour of the Eastern cities. Finally ,after returning to San Francisco, Miss Roland was featured in Morosco and Belasco productions as a child actress, enacting roles in Uncle Tom's Cabin, The Ensign, Bootless Baby, and many other plays. She next had two years of the Orpheum circuit, being featured as "Baby Ruth," following which her mother took her to Honolulu, where she appeared at the leading theater and, during her six months' engagement, became a faviorite of the surviving members of the royal Hawaiian family, once headed by King Kalakau. She received many handsome presents from Prince David and the other Hawaiian nobles.

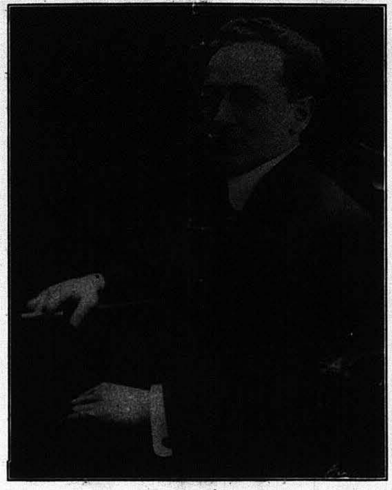
After returning to California she enacted for many months the star role of "Little Lord Fauntleroy." She then played a season in vaudeville and, as she was still a child attended school in Los Angeles until she was 16 years of age. After leaving school she enacted important roles in a stock company, worked for a time in vaudeville and then joined the Kalem moving picture company's players, where she has remained four years and has won world-wide fame as "The Kalem Girl." During her first fourteen months with the Kalem forces she enacted the part of the heroine in scores of western and Indian-Military dramas, among these films being "The Chance Shot," "Roundup at Dawn," "In Peril of Their Lives," "The Indian Maid's Sacrifice," "Biel's Flute," "The Sheep Man's Triumph," etc., etc.

Later she was starred in some big Kalem comedies, including "The Pasadena Peach," "Ruth's Hat," Hypnotic Nell," "When Women Are Police," "Romance of a Dry Town," "The Slavery of Foxius," Elopement in Rome," and hundreds of other comedies. One of Miss Roland's big comedy-drama successes was her star characterization in "Wanted, An Heir," which film was released lately. The Ruth Roland, Detective, series of releases also proved a great success.

In "The Kalem Girl," a feature film written especially for her, she displayed all the athletic prowess required of a moving picture heroine and gave a wonderful exhibition of riding, swimming, and fencing. She was the first cinema actress to ride

(Continued on Page 4)

PHOTOPLAYER'S REVIEW OF 1914 AND GRAND BALL IS ANNOUNCED FOR FEBRUARY 13, 1915



ISADORE BERNSTEIN

Those who have attended the last Grand Ball of the Photoplayers' Inc., of Los Angeles will be the most interested to hear that the next Ball will take place at the Shrine Auditorium on Saturday, February 13th, 1915.

Those who have heard of the big success of last year will read the news with joy and soon make preparations for the biggest event of the coming year.

Those, who are not in this city at present and wish to attend the big Ball will find a way to be present when the greatest of shows will take place. But this is getting ahead of the story.

The committees are actively engaged in their different duties, and the most active member is Mr. Isadore Bernstein, the elected manager of this greatest of all theatrical affairs. The entertainment committee, with Director Otis Turner as chairman, has announced something never attempted before, something that only the Photoplayers' of Los Angeles are able to produce.

BALL WILL OPEN WITH GRAND MINSTREL SHOW.

The evening will be initiated with a Grand Minstrel Show, consisting of the most famous Photoplay stars and comedians, the latter to appear in their original "make-up" as they are known to the public upon the screen. It will be a performance which will excel anything ever staged, and the enthusiasm has grown to such an extent that a number of people have inquired for the reservation of tickets.

The different committees are represented by men like Isadore Bernstein, Otis Turner, Murdock MacQuarrie, Wallace Reid, Chas. Giblyn, Ben Deely, and many other prominent members of the photoplay game. Those who have not heard of this program and wish to make suggestions for the benefit of the ball, will kindly communicate with the secretary of the Photoplayers' Inc. The program will be double as large as the one of last year and a local advertising company has already taken charge of it.

ADVERTISERS TO BE CAREFUL

It is expected that all advertisers of last year will gladly respond this year and their special attention is called to the fact, that no other ball or entertainment has any connection whatever with the Photoplayers' Inc. Advertising solicitors will show their credentials and they must call for February 13th, 1914, or it is not for the Photoplayers' Review and Grand Ball of 1914, given as last year under the auspices of the Photoplayers' Inc.

IS THE MOTION PICTURE A FAD?

(By Thos. H. Ince)

Vice-President and General Manager of the New York Motion Picture Corporation.

The faddists are at it again. With every ounce of poundage at their command they are trying to make us believe that the swan-song of the Motion Picture will soon be lilted throughout the land. Already some of them are speaking of moving pictures as ancient history.

Such superficialities as screen acting can have no permanency, they are now jawing.

On the contrary, and speaking from observation and experience, I can say without reserve that those who are not in sympathy with motion pictures are those whose necks are still encircled by millstones which they would like to shake off if they could do so without loss to themselves.

Faddist never die without a struggle and those few remaining ones tentacled to the drama can not be blamed for not wishing to hoist their own petard. Within the past several years as many of them as could cut loose deserted the drama for the more lucrative motion pictures. But few have returned to the drama.

Within the past year there has been a general hegira of all branches of the theatrical world to motion pictures. I predict that it is only a question of time when motion pictures will supersede everything else in the amusement world. Everything points to it. The well-known decadence of the drama is further proof of it.

To one who understands the qualities of human nature and who is experienced in the ways of providing it with subjects which go to make up human interest, there can be no doubt of the future of motion pictures.

One of the best arguments is the diversified field of picture-making, embodying everything in which the human mind is interested. Human interest is everything on this planet. Without it the four billions of bipeds hereinbelow would soon surrender to despair.

One of the first things an editor will tell a cub reporter is to bring in a human interest story—something snappy and with plenty of action to it and, above all, something in which we can see ourselves reflected, whether it be meritorious or otherwise. That is the make-up of a newspaper—a daily journal of human interest happenings culled from the four quarters of the globe.

The permanency of motion pictures depends upon the producers alone. Just as long as they can picture scenes of human interest and supply enough variety to keep the public mind focused on moving pictures, just so long will motion photography retain its vitality. It must have the same diversity of subjects as the daily newspaper, together with technic and the loftiest standards known to the art.

Cheap melodrama is one thing which is proving a menace to the permanency of the motion picture. In my opinion it is something which the public tolerates rather than enjoys and the quicker it is eliminated the better it will be for the craft. Time and proper censorship in each community will undoubtedly correct this evil, but it is to be regretted that certain producers still believe the public to be extremely gullible when, as a matter of fact, any observant person does not have to look twice to convince himself that cheap melodrama received the stamp of public disavowal a long time ago.

It may be said that motion picture producing is still in an embryo state ;that evils naturally have crept in due to inexperience and other kindred reasons. But wonderful reforms have swept aside many of the evils and we who are on the ground already see far more wonderful things in this busy, fascinating world of picture-producing.

One of the principal faults with which we have had to contend has been the lack of good scenarios. In late years there has been an enormous demand for films and this demand is still growing at an unprecedented rate. The result has been that thousands of poorly written scenarios have been filmatized in order to supply the demand.

We want scenarios of original plot and harmonious construction and are willing to pay well for first-class productions. Scenarios teeming with human interest and chock-full of action. You must utilize judgment and discrimination in scenario writing as in any other legitimate pursuit. For instance, you can't defy [illegible] organ-grinder any more than you can make a hero out of an undertaker as a young California lad did sometime ago in a scenario sent me. The field of human interest is practically limitless to draw from and any person of ordinary education and intelligence and with a good imagination can write a scenario. The main fault lies in the padding thereof. Boil the main facts down to a thick consistency, classify the chief events and you have a good scenario of which any producer should be proud.

HARRY HARVEY JOINS THE BALBOA COMPANY

Harry Harvey, for twelve years a producer of first-class feature films for leading corporations in the East and the West, has returned to work as director with the Balboa Amusement Producing Company in Long Beach, following a vacation. He is esteemed by cinema experts as one of the most talented leaders in film manufacturing, partly because of his having written thirty-seven produced photo-dramas, twenty-nine of which he staged for various companies. His many other successes in well nigh every branch of the moving picture art giving him international renown.

Mr. Harvey's work as director was begun twelve years ago when he commenced producing for the now almost forgotten Idoloscope company, in New York, where he made pictures more than a year, following which work he was employed as director for long periods successively by the Mutoscope company, the Edison, Cameraphone, Pathe Freres, Gaumont (in France), Yankee, Solax, Kay-Bee, Frontier, Universal and Reliance. He was the first leading man of the old Pathe Freres company in the United States. With the Solax company in New Jersey, he was managing director two years, and also superintendent of the Solax laboratory.

He is now producing a three-reel Balboa Feature Film, "The Light in a Woman's Eyes," written by the company's scenario editor, F. M. Wiltermood, the drama being built around the episode of a world-famous eye specialist being compelled at pistol point to perform an operation on a blind woman, the renowned savant had jilted in his youth. Many of the climactic scenes are intensely thrilling and are believed to be among the most original and meritorious pictures filmed this year.

"Mystery Director" Burton King has signed contracts with the Universal company and commenced work several days directing Edna Maison and Ray Gallagher. Mr. King has a host of friends and was received with open arms upon arrival at the Universal studios. R. F. Reynolds will be with Mr. King as assistant.

DIRECTOR BRUCE MITCHELL RETURNS FROM NEW YORK AND RESUMES WORK AT THE CROWN CITY FILM COMPANY'S STUDIOS.

Bruce Mitchell has returned from New York, but not alone. He brought with him a nice fat contract for the release of his comedy productions. The happiest of them all was his "little" wife, Mrs. "Jimmie" Mitchell. Mr. Mitchell has been absent for the past eight weeks, but began his first picture the day after his arrival, which is entitled "A Boob's Racing Career."

Mr. Mitchell took a number of scenes at the Corona race meet with the assistance of Bob Burman, Barney Oldfield, and Hal. Stone. The center of the picture is the famous Stutz car No. 8. To bring realism into the story, Mr. Mitchell built a pit at the studio for the change of tires and Stutz No. 8 was driven upon the stage.

The latest addition of Mr. Mitchell's company is the famous comedian, Mr. Frank Moore, late of the Orpheum Circuit. Mr. Moore has just completed his contract with the Oz Film Mfg. Co., where he was featured in a number of Fairy Tales. His best performance upon the screen was given in "His Majesty, the Scarecrow of Oz," with Mr. Moore in the title role.

The leading lady of the company is Miss Rena Rogers, the vivacious little singer and dancer of Vaudeville fame and the other comedian of the company is Allen Fralich, who has been with the company ever since it was organized.

The next of comedies produced by Mr. Mitchell is entitled "The Boob's Elopement," and will consist of two reels.

Our Congratulations: Wallace Reid and Dorothy Davenport won the big Loving Cup at the Vernon Country Club. This cup was dedicated to the best couple of dancers who have been participating in the past contests of the year. It can be imagined that they simply "waked away with it."

George Melford, the Lasky director, has completed his first picture of four reels, featuring the famous star Miss Edith Taliaferro. Mr. Melford has been complimented upon his beautiful and speedy work. He finished the picture in three weeks. The play is entitled "Youths' Romance."

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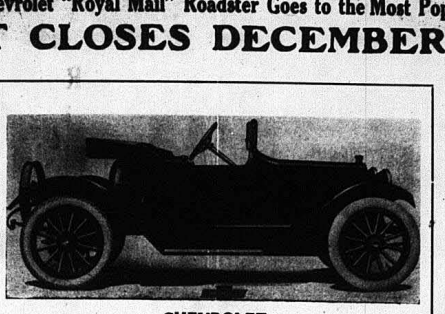
CONTEST CLOSES DECEMBER 31st 1914

SUBSCRIPTIONS:

During the Photoplayers' Weekly Contest, votes will be allowed on Subscriptions according to the following schedule:

1-year subscription	$ 2.00	2,000 votes
2-year subscription	4.00	4,000 votes
3-year subscription	6.00	6,000 votes
4-year subscription	8.00	8,000 votes
5-year subscription	10.00	10,000 votes
6-year subscription	12.00	12,000 votes
7-year subscription	14.00	14,000 votes
8-year subscription	16.00	16,000 votes
9-year subscription	18.00	18,000 votes
10-year subscription	20.00	30,000 votes
11-year subscription	22.00	35,000 votes
12-year subscription	24.00	50,000 votes



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$ 1.00 advertisement	1,000 votes
2.00 advertisement	2,000 votes
4.00 advertisement	4,000 votes
6.00 advertisement	6,000 votes
8.00 advertisement	8,000 votes
10.00 advertisement	10,000 votes
12.00 advertisement	12,000 votes
15.00 advertisement	15,000 votes
20.00 advertisement	20,000 votes
25.00 advertisement	25,000 votes
30.00 advertisement	30,000 votes
50.00 advertisement	75,000 votes

Advertising Rates, $1.00 per inch.

"CROSS IN THE DESERT."

"Keep your eyes and ears open to see and hear about incidents of human life. You're sure to note something with a touch of comedy or pathos. Then narrate it on paper." That's the advice that is frequently dispensed by recognized scenario writers when asked by amateurs just how to go about the composition of a successful photoplay. Thomas H. Ince is among the author-producers who from time to time outline those instructions to aspiring photoplaywrights. And Mr. Ince proves that he practices what he preaches in one of the forthcoming releases of the New York Motion Picture Corporation.

It is entitled "The Cross in the Desert" and is a story centering about the pathetic ending of a young man who leaves the city to reach his dying wife in the west. Some time ago when Mr. Ince was in New York, a friend related to him a story that had been told to him by Jeff Davis, the hobo philosopher. It was about the meeting of a young man and a veteran hobo. The young man told the veteran that he wished to get to his dying wife in a western town. The veteran instructed him in the art of riding the brakebeams. A railroad superintendent however issued an order that all tramps be ejected from the train. The young man was thrown off and died in the desert.

OPTIC THEATRE

Billie Ritchie, who originated the part of the drunk in "A Night in a London Music Hall," and brought fourth laughter that shook two continents, will appear at the New Optic in comedy photoplays beginning Monday. His work equals, if not surpasses, that of his rivals in the cinema comic field.

By special arrangement Manager Seth D. Perkins has secured Charlie Chaplin's latest release, "His Prehistoric Past." This is said to be a scream, as Charlie appears clad in a tiger skin, his over-size shoes and his derby. Oh, yes, he also carries a cane.

The best one and two-reel dramas obtainable will be shown at the New Optic as usual.

Manager Perkins made quite an addition to his orchestra last week as he believes that good music is a big addition to a well rounded program.

Patrons of the New Optic have shown such appreciation of the excellent one and two-reel dramas shown there that Manager Perkins is scouring the country for the very best dramas on the market. While he believes that comedy should play a leading part in picture houses during these sad war times, he knows the value of a strong drama with a lesson and a punch.

W. C. Cabanne's two-reel feature, "The Saving Grace," with Dorothy Gish, Fred Burns and George Seigman in the leading roles, proved one of the most popular dramas that the New Optic has creened in a long time. This western story smacks of clean comedy as well as dealing with a thrilling tale of love and adventure. Fred Burns has taken a long step upward in this picture. The New Optic will show more like it in the future.

MILLER'S THEATRE

For the week starting Monday, the attraction at Miller's Theatre will be the celebrated international star, Mme. Bertha Kalich in her supreme dramatic triumph "Marta of the Lowlands." In this powerful and sympathetic drama of human experiences Mme. Kalich portrays a role that will live forever as one of the greatest demonstrations of pantomimic art ever recorded on the screen. There is some thing stately, austere, terribly beautiful about her attitude throughout the role. Besides the powerful dramatic qualities of the play it is full of the poetry and color, which permeats the emotions and the very existence of mountain people it pictures. So wonderful is the art of this woman that one absolutely forgets that it is a moving picture he is viewing as there is such illusion of reality as to be life itself. The engagement is absolutely limited to one week and shows begin at 12, 1:30, 3:00, 4:30, 6:00, 7:30 and 9:00 p. m.

WM. SEITER
Hollywood, Cal.
UNIVERSAL CO.

CLEO MADISON FEATURED IN MADONNA OF THE MOON

One of the Prettiest Stories of the Year Has Been Completed by Director Wilfred Lucas, Entitled Madonna of the Moon

Miss Madison is ably assisted by a splendid cast of players and the leading roles opposite her are played by Edward Sloman, Joe King and Bess Meredith.

The story tells of Marion Summers, in love with one Curlew, comes to the notice of Gordon Barnes, a man of the wealthy set, who is much impressed with her. Curlew is intimate with Mamie De Voux, a demmendaine. When he informs her of his engagement to Marion, Mamie is very angry at being thus cast aside, and determines to make trouble. She, accordingly, brings Curlew's true character to the knowledge of Marion, who orders him out of the house.

Marion, to get away from it all, accepts a friend's invitation to join a party on a yachting cruise. Barnes happens also to be one of the party. Marion is filled with thoughts of Curlew, however, for the old flame has not yet entirely died and so it is that there is no more than passing interest in the gentlemanly Barnes. A storm arises and the yacht is wrecked. The only survivors are Marion and Barnes, he having saved her from a watery grave as the yacht foundered. They are cast up on a desert island and Barnes constitutes himself a guardian of Marion in the barren wilderness.

He constructs a rude shelter, which they occupy, and both daily scan the horizon for a ship that may rescue them and take them back to civilization.

Curlew hears of the loss of the yacht with all on board and is much affected by the news, for he really loved Marion Summers. The lonely pair remain upon the island for two months without a sign of approaching rescue. Barnes learns to love Marion, but she will have nothing to do with him. Finally one evening, Barnes being unable to control his passion for his beautiful companion, seizes Marion and covers her face with feverish kisses, against which she is unable to defend herself. When he again approaches her, she seizes his knife and threatens to do him injury if he repeats his actions. Marion from that time on, develops an intense hatred for the man Barnes.

Months roll by and finally Marion informs Barnes of a life that is to come. He is at first amazed, then pleased, for the silent island life has led him back into the realm of first things. Marion's hate continues to grow after the child is born. Barnes with hungry eyes, watches her and the child, the two being dearer to him than life itself. He begs to even be allowed to hold and fondle the baby, but Marion repulses his every advance with scorn.

Curlew, meanwhile, leaves on an exploring expedition and by chance they land on the island of which Marion, Barnes and the baby are the only inhabitants. Marion is planning to kill Barnes, but at the last moment realizes she will be afraid to be alone, and controls her hatred. Curlew discovers Marion and tries to question her, but she is silent. She makes an appointment to meet him that night, however, and leaves him mystified.

Curlew keeps the appointment, but Marion does not come. At the last, she sees Barnes holding their baby in his arms and is torn with conflicting emotions, whether to flee with the man she believes she loves or tell him of the child and turn to the man who has forcibly made her his wife. Marion keeps her appointment later and Curlew finally begs her to come with him. She tells him that if her campfire is left burninig it shall be the sign to him that she will leave the island with him. Curlew accepts the ultimatum and watches for the appointed signal.

Marion, returning to their little camp, has a struggle with herself. After waiting for some time, Curlew seeks her out and tries to force her to come with him. Barnes appears and the two have a hand-to-hand struggle. Curlew's companions join in the fight, and Marion, desperate and realizing that after all, it is Barnes she loves for the man that he is, runs into the hut and returns with their baby. Curlew, at sight of it leaves abashed.

Later, Curlew sends Marion a note, promising to care for her and the child if she will keep the appointed signal and leave with him; she hands it to Barnes, and he expects that she will accept, but she only smiles ,then deliberately picks up dirt and kills the campfire, and turning to him with radiant face, she gives herself into his arms.

That night seated on the beach in the moonlight, Barnes sees in Marion and their child, truly his "Madonna of the Moon."

STANDING OF CANDIDATES

Contestant—	*Studio*	*Votes*
Jackie Saunders	Balboa	185,000
Grace Cunard	Universal	177,150
Irene Hunt	Reliance	172,650
Fred Kley	Lasky	141,250
Myrtle Stedman	Bosworth	139,950
Cleo Madison	Universal	98,600
Dorothy Davenport	Crown	37,550
Edythe Sterling	Frontier	35,100
Violet McMillan	Oz	32,050
Ruth Roland	Kalem	31,600
Ella Hall	Universal	28,050
Stella Razeto	Selig	25,000
Dorothy Gish	Reliance	18,350
Mae Marsh	Reliance	15,400
Margaret Gibson	Vitagraph	12,750
Dorothea Farley	Albuquerque	11,450
Courtenay Foote	Bosworth	11,050
Victoria Forde	Universal	11,000
Louise Glaum	N. Y. M. P. Co.	10,200
Bessie Barriscale	N.Y.M.P.Co.	10,050
Dot Gould	Sterling	10,050
Signe Auen	Reliance	10,000
Adele Lane	Selig	10,000
W. Chas. Robinson	Biograph	10,000
Carlyle Blackwell	Favorite Players	9,000
Henry King	Balboa	8,550
Mabel Normand	Keystone	8,100
Margarita Fischer	American	8,050
Pauline Bush	Universal	5,450
Ray Gallagher	Universal	5,350
Chas. Rey	N. Y. M. P. Co.	5,300
Henry Walthal	Balboa	5,300
Ford Sterling	Sterling	5,300
Laura Oakley	Universal	5,200
Helen Holmes	Kalem	5,100
Rhea Mitchell	N.Y.M.P.Co.	5,050
Charles Chaplin	Keystone	5,050
Billie West	Reliance	5,050
Ruth Hartman	Favorite Players	5,000
Bob Leonard	Universal	5,000
J. Warren Kerrigan	Universal	5,000
Louise Lester	American	5,000
Edna Maison	Universal	5,000
Wm. Garwood	American	5,000
Wm. D. Taylor	Balboa	5,000
Anna Little	Universal	5,000
Henry Otto	American	5,000
Eddie Lyons	Universal	5,000
Lee Moran	Universal	5,000
Al E. Christie	Universal	5,000
Ed. J. LeSaint	Selig	5,000
Tom Mix	Selig	5,000
Elizabeth Burbridge	N. Y. M. P. Co.	5,000
George Larkin	Universal	5,000

DOROTHY DAVENPORT
CROWN CITY FILM CO.
One of Our Contestants for the Chrevolet Car.

NEW YORK NOTES

Epes (Chicot) Sargent, editor of the Motion Picture World of this city when shown a copy of the Photoplayers' Weekly and asked to comment, there on said:

"It is with infinite pleasure that I greet this issue of the Photoplayers' Weekly of Los Angeles, and believe me, young as it is, I believe it will grow to be some sturdy child. At present you have on the coast a great number of our good players; also authors, therefore, the advent of the only weekly devoted to Motion Pictures west of Chicago is an omen of good interest to all who write, act or produce." Thus speaking Critic Sargent excused himself as he had to review the first releases.

The Great Northern Film Co., which heretofore has been distributing films exclusively, will now venture in the field of production for themselves at their offices in the Candler Building, definite information of the productions to be made were witheld for reasons of state.

Arthur C. James, the original beau Broadway of the Morning Telegraph and now general publicity agent for the Mutual corporation in wishing God speed to the Photoplayers' Weekly, commented upon the completeness of its news service that deals so freely with eastern performers and managers who are perforced to make a residence in the West, or better known as the coast. The doings and the performances of the various studios located on the coast, instead of being brought to us by the meagre process of individual letters can now be brought with full scope of description by the Photoplayers' Weekly. Hence greetings!

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HOLLYWOOD, CALIFORNIA.
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"Jack" B. Clymer, formerly of the New York Sun and considered one of its brightest reporters is now engaged in doing the press work for the Itala Film Co., on the ninth floor of the Candler Building. "Jack" was a strong contributor and also a valuable one to the famous program of the Screen Club issued last year on the occasion of its annual ball.

Wells Hawks, one-time dramatic critic of the Baltimore Sun, later especially chosen by Chas. Frohman for press representative at the Empire Theatre, later in charge of the general press department, of the Hippodrome, and then for years with Barnum & Bailey, has now become general publicity agent for the recently organized booking department of the Universal Film Manufacturing Co. He will have direct charge of all the press work for the big show, "Damon & Pythias," and also for the New York Theatre, which will come under their direction, as well as the Fine Arts Theatre in Chicago, which will come under their direction next Monday. Associated with him are the well known theatrical managers, Ernest Shipman and Al Brandt.

To receive "mash-letters" from people all over the country is not an uncommon occurrence in the life of the recognized photoplay actor, but when a man gets one that is written in poetry the event is worthy of note. The man that wrote the following lines to Richard Stanton, actor-director of the Ince companies, must have been inspired to his work by his idol's performances on the screen, as the tenor of the poem indicates:

"To Mr. Richard Stanton"
Inceville.

Of all the brilliant actors on the
motion picture screen,
You are one of the finest and your
eyes are just a dream,
Sometimes you look so sad that you
can hold one in a spell,
Then your merry eyes will twinkle
and they look quite full of h—

You can sure take off the bandit or
the Irish lad so true,
Or the Grand Duke or the artist
and you look like each one,
too.
You can play the wealthy gambler—
Oh, we all admire you:
There is none that can surpass you
that I ever saw or know.
Your acting it is perfect and your
smile is just divine.
Alas! there's few like you today—
your smile is worth a dime.
You've that soulful way of playing
that appears to be so rare,
And I don't think there is anything
you could not do or dare.

May the Heavens blue protect you—
There's no earthly use to talk.
For not one of them can equal
you—not even in New York.
I cannot say enough to you, but what
I say is true.
You are a brave and merry lad—
my shadow boy, Adieu!"

FILSON AND ERROL

Among the stars of the Vaudeville stage who have recently joined the ranks of the Photoplayers are Mr. and Mrs. Al. W. Filson, who as the famous sketch team of Filson and Errol were headliners on all big time circuits, and noted around the world as the first artists to introduce high-class one-act comedy into Vaudeville. One of the most successful playlets was entitled "A Tip on the Derby," which was the first sketch ever written by Geo. M. Cohen. In a revival of this sketch at the recent Photoplayers' Benefit, they were one of the big hits of the bill.

Mr. Filson is at present filling an engagement with the Masterpiece Film Co., supporting Max Figman in a series of feature films.

VOTING COUPON:

Good for Fifty (50) Votes in the Photoplayers' Weekly Popularity Contest.

Name .....

Address .....

City .....

Use as many of these coupons as you like, but they must reach us not later than one week after date.
December 5th, 1914.

NOMINATION COUPON:

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City .....

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Only one of these coupons will be credited to each candidate.

FROM DRAMA TO COMEDY

Fay Tincher was born in Topeka, Kansas, on All Fool's Day—a combination of the stars which scarcely could fail to produce a funmaker. And she succeeds in showing us what we are the other 364 days in the year. The native buoyancy of her spirits soared above the murky atmosphere of Chicago, whither the family moved while Miss Tincher was still a child, and she found the first outlet for her dramatic instincts in the Ziegfeldt Musical College.

The second term, instead of going back to school, Miss Tincher jumped into Savage's "She-gun" production. She intended this move as a practical joke on her family and her instructors, but soon found, for her own part, that it was no joke at all for a young and untried actress to stay in one of the Savage's companies.

"There is no stricter manager in the country," says Miss Tincher. "You have to be on your toes every second. I've seen him "fire" the leading man five minutes before curtain time, rather than put up with his being a minute late at rehearsal. You can't put it over Savage a fraction of an inch ,and, if you want to develop presence of mind and a sense of humor that simply can't be down-

FAY TINCHER

ed, the thing to do is to get in with one of his shows as early as possible."

Miss Tincher broke off her stage career, however, two seasons later when an opportunity to see Europe presented itself. She spent three years touring the British Isles and the Continent. But while the footlights grew dim, they never for her were wholly extinguished. With a view to possible dramatic use, she studied all phases of life abroad, entering into everything, however, foreign and strange, by a lively intuition. Meanwhile, she delighted her sisters, with whom she was traveling, by mimicking the many amusing types they met.

Paris, Vienna and Baden charmed her. In Paris and Baden she was [illegible] by that deadliest female of [illegible] wards she im[illegible]tent in her several famous adventuress roles. The musical comedy of the Viennese afforded her insight into the cleverest and most finished comedy acting of the day.

Her first appearance in pictures was as "Cleo," in "The Battle of the Sexes," produced by D. W. Griffith. The serpentine fascination of her performances sent shivers down the spine of her audience, but the part was scarcely humorous. However, in turning to comic roles, she carried into her new work a remarkable ability for grotesqueness and effective exaggeration which she knew how to make either uncanny or excruciatingly funny. Her talent for facial contortion, and the gift of presenting the most ludicrous ,improbable situations with deadly seriousness, were other strong points in her art.

DAMON AND PYTHIAS AT THE NEW YORK THEATER

Beginning Monday, November 30, at the New York Theater the Universal Motion Pictures will present the spectacular photoplay, "Damon and Pythias." During the engagement performances will be given each evening and there will be daily matinees, Sundays included. Every resource of its vast equipment and art direction, with a lavish expenditure of money, have made this the most notable film from the Universal studios. Months of study and research were put in by the directors to make every detail accurate and picture perfectly the varying scenes in Greece, at the time of its power and pomp, four hundred years before the Christian era. The presentation will be made most elaborately and with orchestral rendition of especially selected and set music. Following the opening here another inaugural will be made at the Fine Arts Theater, [illegible] on December 7th, carrying out the original announcement of the Universal that this remarkable feature film would be produced as near simultaneously as possible in the high class theaters of the country. Telling the story of the greatest friendship that has ever existed among men, its varying scenes in the period of Grecian glory, is filled with superb and massive pictures full of action and with episodes bristling with real dramatic fire. The spectacle has been most enthusiastically endorsed by the Knights of Pythias, while all who have in their hearts a kindred feeling for their fellows will find in its presentation a wonderful emulation of brotherly love. It is the most costly of Universal presentations and with the remarkable record of this most progressive producing company in mind, it is unnecessary to say that it will prove the picture sensation of the day. The film, which is in six parts, picturizes most impressively this wondrous story of friendship, and is filled with dramatic fire, pathos, massive scenes and real sentiment.

THE "BARON" ARRESTED AS SPY

Arrested as a military spy in Long Beach, California, taken to the city prison and subjected to a "third degree" ordeal of questioning, was the experience this week of Carl von pagh-Winther, a camera man in the employ of the Balboa Amusement Producing Company of Long Beach, who is known in local moving picture circles as "The Baron," because of his fierce, bristling moustache, aristocratic, Danish ancestry and markedly military bearing. The arrest was made by Detective T. G. Cervantes of the Long Beach police department, who acted on advices he had received from San Pedro, seven miles distant, that "The Baron" and a mysterious male friend had eaten dinner in a San Pedro restaurant and had talked of submarines, military warfare and, so the message stated, had displayed revolvers and had adjusted the mechanism of the weapons.

When interviewed at his home in Long Beach, Mr. Pagh-Winther said:

"I and one of my friends, Erick Ritzau, a character actor with the D. W. Griffith moving picture company, went to San Pedro to stroll around the harbor city and dine at one of the restaurants. While in the eating place we talked about the war in Europe and our conversation evidently was overheard by some people at an adjoining table. During the talk I showed my friend a large knife of curious design, which had been presented to me as a gift by one of my friends.

"I and Mr. Ritzau finally left the place and, after we had strolled some distance away from the door, two men came out and followed us. Mr. Ritzau then became somewhat frightened and ,after warning me to immediately go to my home in Long Beach, he bade me good night and boarded a car for Los Angeles, his home.

"I then walked toward the waterfront in San Pedro, with the two men watching me suspiciously. Finally, I became alarmed and soon got on a street car bound for Long Beach. When I arrived in Long Beach I went to the Schuyler Hotel and met Mr. H. M. Horkheimer, president of the Balboa moving picture company, in the lobby of the hotel. This was about 10 o'clock and, after we had conversed several minutes, Detective Cervantes came into the hotel and asked me to follow him out to the sidewalk. I asked him to show his authority, as he was not in uniform, and as he lifted the lapel of his coat displayed a small star.

"After I and the detective went outside the hotel Mr. Horkheimer joined us and then the officer said we had better come with him to the police station, to which we agreed.

"At the police headquarters Detective Cervantes questioned me at length concerning my talk and actions in the restaurant in San Pedro and gave me to understand that I and Mr Ritzau were suspected of being foreign spies intent on learning all we could about the milit[illegible] strength of California fortifications and naval vessels. The officer told me that these were days of vigilance on the part of American officials and that his questions were asked of me with the best of motives of protection to the people of this district. Finally, with Mr. Horkheimer's aid, I was able to prove to Detective Cervantes that I am a camera man with one of the Balboa company's dramatic organizations and he allowed me to depart, apologizing for the act of detention.

"I learned that two peace officers in San Pedro had been told by the restaurant guests that we had acted like two foreign spies, that the officers had followed me to Long Beach and had asked Detective Cervantes to arrest me and find out my identity and work. If Mr. Horkheimer had not chanced to be with me at the hotel I think that I would have been kept at the prison all night. While I had no ill feeling toward Detective Cervantes I think, however, that he should not compel men like me to go to prison unless he has more indications of their being guilty of the offense suspected."

THE MAN WHO FOUND A WAY.

"There's no way to get at this man," said a young moving picture actor in the lobby of the chop-house to George L. Sargent, the motion picture director, who had been entertaining a party of members of the Ed-Au Club, composed of scenario authors and editors, at luncheon in the grill room. He referred to a guest of the hotel to whom he had been applying for a job by letter, by telephone and by personal calls at his office and at his hotel without seeing or hearing from him for the last few weeks.

"I know he wants a man of my particular style and, goodness knows, I need the work," continued the young actor.

"Where there's a will there's a way," quoted the experienced director. "I'll tell you how I once landed a job when it looked impossible. I walked all the way from Philadelphia to New York after reading his advertisement in a New York paper on Sunday. I was pretty tired when I landed here Monday morning after the ninety-mile hike, and I had just fifty cents. It was some years ago and I was only a kid, but I wanted that job as badly as you want this one.

"When I arrived in the man's office I found the space outside the rail filled with about thirty applicants, all of whom would be ahead of me. My heart went down. It was a hot day and the employees of the office had discarded their coats and had their shirtsleeves rolled up for work. The boss would be hot and wouldn't bother to see all of us. He would pick out the first likely man for the job, I figured. I could see the private office in the distance and men in shirtsleeves with letters in their hands going in and out of it, for the signature of the boss. What should I do? I was up against it!

"I went out into the hall to get an idea. There I saw a porter employed in the building, who was late and wanted to pretend to the janitor that he had been on deck a long while, take off his coat and hat and hide them under the stairway. Here was my idea. I waited until he had gone downstairs and followed his example, stowing my hat and coat under the stairs, too. Then I put a pencil behind my ear, took several letters from my pocket and spread them out in my hand like correspondence to be answered.

"Scowling severely for the benefit of the office boy, who might stop me at the rail, I dashed in through the mass of applicants, down a long row of desks at which sat busy bookkeepers and stenographers and right on into the private office, where the boss sat engrossed in his morning mail. I sat down in the chair at his side. Finally he looked up in a puzzled way and said

"'Who are you and what do you want?'

"'I want that job you advertised and I want it badly,' I said. I walked all the way from Philadelphia to get it and now I find a crowd of applicants ahead of me. I had to find a way to see you. So I hid my coat and hat and—well, I got in to you and they didn't. I'm the man who found a way and I'll find a way to do what you want me to if you'll give me the job.'

"I got it."

Edgar Lewis, the moving picture director, offers a plea in behalf of the persecuted director. He says:

"Every critic is ready to jump on the director, when in many cases it is not the director who is to blame for the faulty production, but the conditions under which he works. Critics either do not know or do not consider how the director may be hampered by the management. They accuse the director of inability to understand the subject at hand, when more often the director is doing very well with the material at hand. Before denouncing the director for his poor selection of actors or meagre setting, it would be only fair if the reviewers would inquire into the matter further. Often the point is that the management offers the director just so much money and time to do a production. The amount of each is seldom enough to give the director free rein to his imaginative ability. It is not fair to blame the director for those things beyond his control.

Photoplayers, Attention!

The Second of a series of

TANGO DINNERS

Will be given Saturday Evening, December 5th, 1914, at the Club, 349 So. Hill Street. Photoplayers, with their Lady and Gentlemen guests, are invited. Reservations by phone or in person, made well in advance, will assist materially the Managing Committee. Phones F-3377 Main 2504. Individual Tickets, $1. Dinner Served at 8 p. m. sharp. The Board of Control

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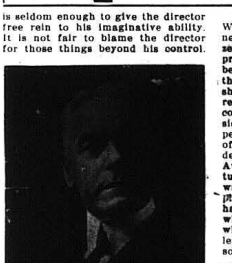


MAJAR DANIEL GILFETHER

Respected and loved b ythe entire theatrical profession, Majar Daniel Gilfether is an honored member of the Balboa Company. He is a fixture just as long as he cares to remain, not because he is a veteran of the stage nor for any other sentimental reason, but because he makes good in every part assigned to him. He has been a player for more than forty years and his achievements adorn the pages of dramatic history. On the screen his figure is commanding and majestic and he can "eat" a part up as effectively as he did when he was with Sol Smith Russell or Robert Mantell.

Edgar Lewis, the moving picture director, is voucher for the following statement: "In the Pathe studios we are building an exact reproduction of the Paris Bourse, which will be shown in Bernstein's great dramatic success, 'Samson,' with William Farnum in the title role."

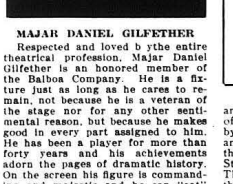
RUTH ROLAND

(Continued from Page 1)

in an aeroplane.

Several months ago Miss Roland enacted the leading role in a big series of Kalem dramas written especially for her and entitled "The Escapades of Ruth." During this work she won great commendation for her first-class portrayal of highly dramatic roles and proved herself to be in every way one of the world's most versatile actresses, both in comedy characterization and in parts requiring the most tragic emotions.

Miss Roland's engagement with the Balboa Company is, in a way, a return by her to her work as a dramatic player, for it was in serious roles that she first achieved success as a cinema actress, with the Kalem company four years ago. Her youth, beauty, genius, talents and long experience as a star in the cinematographic art will all contribute to her forthcoming triumphs as a feature player for the Balboa films.



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The proclamation of President Wilson, wherein he asked that a strict neutrality be preserved by all citizens, has affected the motion picture producers. In many cases it had been intended and really advertised that certain War Films would be shown at leading theaters, depicting real war scenes, actual pictures of conflict, etc., but since Commissioner of L[illegible] Bell of this city peremptorily [illegible] with a threat of arrest, t[illegible] of "The Ordeal" at [illegible] Lexington Avenue Op[illegible]lar pictures dealing [illegible] of the war questio[illegible] in all playhouses. [illegible] studios have ever so[illegible] of films, which has cost [illegible] and time, which they are hoping to have released or taken off their hands at some opportune time.

PHIL NORTON

PERSONAL PUBLICITY

CLUNE THEATRE BLDG.

547 South Broadway

Main 1706 F-3283

For the opening week of "Damon and Pythias" in New York a number of theater parties have been booked by educational and historical societies and lodges of the Knights of Pythias, the Supreme Lodge of the United States having ordered the film. On Thursday night twelve lodges of the third district will attend and on Friday Republic Lodge will be present. Wednesday will be Army and Navy night, with the officers and families of Governor's Island, other New York forts, and the Brooklyn yard attending, the theater being decorated in their honor.

Mr. Laemmle intends having the original cast of "Damon and Pythias" present at both New York and Chicago openings, to view themselves in the new film. Specially arranged music will be played by the orchestra throughout the run of the film, which is in six parts.

Another interesting feature is a new lot of European war pictures, taken on the actual battle fields by the Strand's special representative. The Topical Review, a new Keystone comedy and some beautiful travel and interesting scientific pictures, complete the screen entertainment. Specially composed and adapted incidental music will be played by the large concert orchestra under the direction of Carl Edouarde. The orchestra will also render a program of popular and classical selections, and Fradkin, the Russian violin virtuoso, who has scored a tremendous success at the Strand, will be heard again, as will also Marcus [illegible] Berg, the recently "discovered" tenor, and the other Strand soloists.

Edgar Lewis, the well known moving picture director, says: "A man who would be a successful director must have a personal and intimate knowledge of life. How can the producer stage his scene, place his characters and inspire the actors in the cast to bring out the best the lines offer unless the director himself feels the situation. This perception," says Mr. Lewis, "is gained only by the close observation of real people when subjected to the strain of various circumstances."

The tale of a poor newsboy, who saves a prince and princess from being killed by a dynamite bomb at the risk of his own life, is graphically told in "Bobbie's Medal," produced by Fred A. Kelsey, of the Reliance. Irene Hunt is featured as the princess, with Bobbie Poucher playing the lead. W. B. Lowery and Howard Gaye have prominent parts.

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CHARLES CHAPLIN, KING OF COMEDIANS

Two of America's Most Eminent Motion Picture Stars Are Now With The Balboa Company

Henry B. Walthall, the World's Greatest Cinematographic Actor, and Ruth Roland, the Famous Kalem Girl, Will Head Their Own Stock Companies and Play Leads in a Series of Pictures That Will Surpass Anything Heretofore Attempted in This or Any Other Country

IN OFFICIALLY announcing the engagement of Mr. Henry B. Walthall and Miss Ruth Roland the Balboa Amusement Producing Company wants it to be understood by the motion picture fraternity in Los Angeles and elsewhere, that these important acquisitions mark the beginning of long-contemplated expansion and improvement.

MR. HENRY B. WALTHALL

Born in Shelby County, Alabama. Started his stage experience playing small parts with the Murray Hill Theater Stock Company. Later became affiliated with the American Stock Company and afterwards joined the Providence (R. I.) Stock Company. For several seasons he was associated with Henry Miller and Margaret Anglin. At the conclusion of this engagement he went into motion pictures and joined the Biograph Company under the direction of D. W. Griffith, remaining with them for one year. Then followed engagements with the Reliance and Pathe organizations, where he stayed for almost a year. When Mr. Griffith severed his connection with the Biograph to produce his own special features and supervise the pictures made by the Reliance and Majestic Companies in the Mutual Film Corporation, Walthall was engaged to play dramatic leads in the big features. He scored a noteworthy success in "Judith," "Home, Sweet Home," "The Avenging Conscience," "The Clansman," and other Griffith feature productions.

Mr. Henry Walthall

The world's greatest and most popular cinematographic star—

The marvelous actor who has dignified and ennobled the moving picture drama—

The man whose impersonation of difficult roles is a revelation of artistic achievement—

The man who has won the enthusiastic applause of the multitudes

The man with a million loyal friends in the United States—

The man with a name that guarantees box office success—

The man whom the famous D. W. Griffith featured in "The Avenging Conscience"—

The man whom the same wizard of direction selected for the lead in "Home, Sweet Home"—

The man whom the infallible Griffith elected for the lead in "Judith of Bethulia"—

The man who was depended upon to make "The Clansman" last through many tremendous reels—

The man who has scored more individual successes than any other living artist before the camera—the same Henry Walthall—

Will make his first appearance under the direction of the Balboa Company as soon as he finishes in a picture for Pathe-Freres, which is now nearing completion.

Miss Ruth Roland

Miss Ruth Roland was engaged by the Balboa Company—

Because she is the best and most favorably known motion picture actress in the United States today.

She has scored big in dramas and better still in comedies—

But she is not wedded to one or the other. On the contrary—

She is a versatile young woman, whose talents are as brilliant as her beauty.

With the Balboa Company she [redacted]ave an opportunity to utilize her versatility to its fullest extent.

At the start she will appear in a number of remarkable dramas, impersonating roles that demand a combination of all the wonderful ability she has displayed during her past four years with the Kalem Company.

Miss Roland is a real star with a personality that stands out vividly in the screen—

A personality that commands and holds attention while it pleases and thrills her audiences.

She has cultivated the art of motion picture expression to a high point of perfection.

Her performances are unvaryingly strong and she has established herself in the esteem of exhibitors everywhere.

The Balboa Company knows that her name is magnetic—knows that those who buy its productions will be gratified to learn that Ruth Roland will be featured in future releases.

And yet this was not the thought that influenced her engagement.

It is the ambition of the Balboa Company to make the best picture plays in the United States, and its management is convinced that Ruth Roland is a necessary element in the achievement of that worthy aim.

She was chosen because she represents the higher and more finished type of motion picture actress.

Because she is an exponent of the more refined school of dramatic expression as it relates to the science of cinematography.

The Balboa Company has faith in Miss Roland and is determined to furnish her with vehicles that will enable her to harmoniously blend her inherent powers over the risibilities of amusement loving humanity.

She is lavishly endowed with rare gifts—beauty, grace, charm and intelligence.

A mind naturally, bright, has been carefully trained to meet the loftier requirements of her profession—

And under the direction of the Balboa Company her aspirations will be encouraged.

She will be given ample latitude in which to demonstrate the fact that, great as she is, it is possible for her to become even greater.

MISS RUTH ROLAND

Miss Ruth Roland is a native daugter of California, born in San Francisco just twenty-one years ago. She appeared on the vaudeville stage when just four years old, and was known and loved as "California's Wonder Child." After two years as "Baby Ruth" on the Orpheum Circuit. She was for two years in Morosco and Belasco productions and achieved great success in child parts. She was in vaudeville when motion pictures attracted her, and she entered this field under Mr. P. C. Hartigan's direction with the Kalem Company, just four years ago. For fourteen months she played leads in dramatic pictures, some of which were "The Chance Shot," "In Peril of Their Lives," "The Indian Girl's Sacrifice," "The Girl Deputy," "The Trail of Gold," and "The Round-Up at Dawn." Miss Roland also appeared in the picture "The Kalem Girl," which was written especially for her, in which she portrayed the different "stunts" a motion picture actress should be capable of. She gave a wonderful exhibition of riding, swimming, fencing, and was the first motion picture actress to drive an aeroplane.

Balboa Company Registers Marvelous Growth In Eighteen Months

During the eighteen months in which the Balboa Company has been making pictures its productions have scored international triumphs. They have been released through the largest exchanges in Europe and the United States, and wherever they have been shown exhibitors have demanded more of them. When William Fox, president of the Box Office Attraction Company, of New York, decided to open a chain of renting agencies in all the principal cities of the country, he selected fifty-six Balboas because he knew that Balboas would deliver the goods---knew that he was choosing the brand of pictures that would place his business on a solid foundation in the shortest possible time. That he acted wisely has been substantially proven. Within a few months he has built up an enormous patronage and placed the Box Office Attraction Company's exchanges on a profitable basis. This was the first big victory for Balboas. And Balboa photoplays now rank among the foremost in the world. So distinctive has their superiority become that all Balboas now find a ready market at top notch prices, and the Balboa Company has entered upon an era of prosperity that will send it forging ahead for years to come. Capable actors, actresses, directors and camera men will be welcomed to the Balboa fold, but not at the sacrifice of those who have stood by the Balboa Company in the face of circumstances that were at times discouraging.
tion and prospects.

Bright Future For The Balboa Company and Its Associated Players

From the time the Balboa Company opened its studios, eighteen months ago, it has never ceased to make pictures. It has made pictures every week when the weather permitted, and it will continue to make pictures, and more of them than ever before. A great contract has just been signed between the Balboa Company and one of the largest and most celebrated exchange organizations in the United States. Under the terms of this contract the Balboa Company must produce more than six thousand feet of finished negative a week and deliver a minimum of fifty copies of each feature. More than 300,000 feet of positive a week! More than 1,560,000 feet of positive a year! For the purpose of meeting the conditions of this tremendous contract the Balboa Company must have at least six working companies. There is nothing in the agreement regulating who is to head or who is to be in these companies, but the Balboa Company is determined to provide the best obtainable. With this object in view it has engaged Mr. Henry B. Walthall and Miss Ruth Roland. Before the ink is dry on the Photoplayers' Weekly other notable motion picture actors and actresses will have been signed up. Each of these will be furnished with competent supporting casts. Each will be under the management of a director who knows his business. The Balboa Company has no enemies to punish. It faces the future with good will toward all and the hope that other companies may be equally fortunate.

The Balboa Amusement Producing Co.

H. M. HORKHEIMER, President and General Manager. E. D. HORKHEIMER, Secretary and Treasurer. CHARLES M. PECK, Assistant General Manager.

Studios and Executive Offices, Long Beach, California

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LATEST PATHE RELEASES

THE RUNAWAY LEOPARD

We have no hesitation in pronouncing this film one of the most remarkable and intensely amusing animal pictures ever taken. A leopard is presented by his master, an animal trainer, to a scientist ,and is delivered in his cage to that gentleman's apartment. While his new owner is petting him the beautiful animal escapes and then ensue some excruciatingly funny adventures.

An artist is visited and while he runs to shelter the beast proceeds to add a few extra touches to the unfinished painting upon the easel. In another apartment a family is at luncheon when the animal enters and a riot enaues. Everyone takes to the stairs with the leopard in hot pursuit. Head over heels men and women scramble in the utmost confusion to a place of safety. On the ground floor is a millinery shop in which are a number of girls engaged in making hats. On a stand sits a pet monkey. Terror enters in the shape of the leopard. As the leopard tries to get the monkey the girls crowd the door fighting to get out. When all have reached the street, the leopard, disappointed in getting the monkey, follows them. A boy is passing carrying a live chicken. The leopard proceeds to chase the chicken. A little later with a path of devastation in his wake he is found by his old master, promptly captured and led down the street on a leash.

The person who doesn't laugh at this film must have the worst kind of a grouch.

THE LEOPARD VISITS THE ARTIST

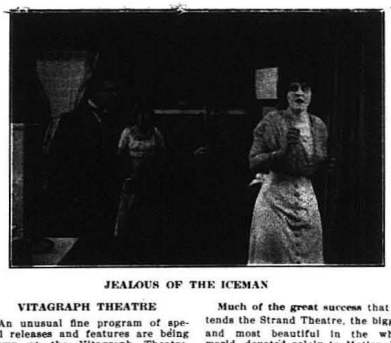
JOLTS OF JEALOUSY.

A capital comedy idea has been developed to its fullest extent in this picture which tells the story of the coventional Mr. and Mrs. Kanbee, their unconventional and heart-hungry domestic Jennie Olsen, and the impressionable Hense Jensen.

Life is made miserable for Miss Kanbee owing to the absurdly foolish jealousy of her husband. She ic continually kept in hot water owing to the misinterpetation by him of multitudes of petty little things in her daily life till patience has almost ceased to be a virtue.

It happens one day that Jennie spies in a newspaper the advertisement of a well-to-do Swedish farmer, Hense Jensen, who states that he desires to wed a handsome young woman and requests a photograph with the application. Jennie writes him and tells Hense that she answers the qualifications. Her nervous excitement causes her to pick up the wrong photograph from the table and enclose it. Unfortunately for the peace of every one concerned, it is the photo of Mrs. Kanbee.

Hense is inordinately pleased with the photo and at once determines to call in person upon his affinity. It so happens that when he calls at the Kanbee residence Jennie has been sent upon an errand and naturally Hense mistakes the mistress for the maid. His wooing is more ardent than tactful and Mrs. Kanbee's trouble increases with the untimely arrival of her husband. Poor Hense is chased from room to room while the incensed husband empties the contents of a revolver in his wake. It remains for the innocent cause of the trouble, Jennie, to restore peace by explaining her error in mailing the photograph.


JEALOUS OF THE ICEMAN

VITAGRAPH THEATRE

An unusual fine program of special releases and features are being shown at the Vitagraph Theatre, "The Sage Brush Gal," a drama in three reels, and "The Man Behind The Door," a four part picture from the story of Archibald Clavering Gunter's entertaining novel. It was adapted for the screen by Marguerite Bertsch. "The Sage Brush Gal," is a drama of the West during the early '50s, and is adapted for the pictures by Doris Schroder from Frederick chapin's story. It will no doubt please and should be well received.

ROSE GARDENS THEATRE

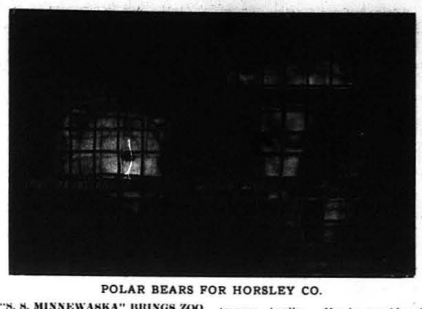
With a program that consists of the Thanhouser feature, "Zudora," a four-reel drama of gripping interest ,and the Keystone comedy, the bill should be well received. The management are taking pains to please and their efforts will be appreciated by all who love good pictures, and classy features of all kinds.

PRODUCES FIVE FEATURES AT SAME TIME.

To commence four big features, two of them of five reel length, and produce them practically simultaneously, is a feat that is seldom attempted or encouraged among film producers. Romaine Fielding, producer, author and leading man for the Lubin company, has accomplished this feat, however, and this, in spite of the fact that he is not a believer in rushing films through. "In the Hour of Disaster" in five reels, "The Disaster" in five reels, "The Brute in The Jug," in two reels and "The Valley of Lost Hope," in six reels, are the titles of the plays in question. The two first named have just been completed and will shortly be released by the Lubin company. The last two are still in preparation. All the plays were commenced Sept. 7th. Mr. Fielding plays the leads in them, besides being the director.

Blanche Sweet, film favorite, has fulfilled all requirements of David Belasco and Cecil B. De Mille, director for Jesse L. Lasky Feature Play Co., and has enlisted in the Lasky forces for a term of years. Her first appearance with her new associations will be in "The Woman," a Belasco production.

Much of the great success that attends the Strand Theatre, the biggest and most beautiful in the whole world, devoted solely to Motion Pictures, can be fairly attributed to the excellent press work of J. Victor Wilson who is in charge of the publicity department. The difficulty of getting press matter in the papers during the present war has been the bane of all press agents who have had even really good stories, but somehow or other Mr. Wilson has overcome these obstacles and the Strand is getting its full and perhaps a little more than the regular amount to which it would naturally be entitled.


POLAR BEARS FOR HORSLEY CO.

"S. S. MINNEWASKA" BRINGS ZOO TO HORSLEY STUDIO IN BAYONNE, N. J.

The S. S. Minnewaska as she made fast to her dock in New York last Wednesday proved to be a reproduction, with certain glaring modernisms, of the good ship "Ark" which Captain Noah lost control of in the cosmic ocean in some indefinite period before the Christian Era.

Each ship carried the most wonderful collection of wild animals in existence at their respective time of sailing, the principal difference being in the motive power of the vessels and in the fact that Noah's animals were non-performing stock, while the Bostock animals are all carefully trained.

The Bostock collection has shown in every corner of the globe and has been variously designated as the Frank C. Bostock Jungle, the Bostock Arena, the Bostock Menagerie, etc. It was purchased by David Horsley of the Centaur Film company, together with all of its names and titles, from the widow of the late Animal King, the sale being arranged by Harry E. Tudor who has represented Mr. Bostock for many years.

About seven hundred feet of film was made of the animals as they were landed from the ship at the Atlantic Transport Pier and transferred to the six seventy-foot baggage cars which, floating on flat scows, awaited them at the opposite side of the pier.

The animals had been on a very light diet during the voyage and their ravenous attack upon the great slabs of beef which served as their feast of welcome to America, furnished some most unusual material for Big Bill Reinhart, the camera man, to work on. One trainer was caught off guard by a huge polar bear whose nimble paw made it necessary for him to borrow Mr. Horsley's ulster until a new pair of trousers could be procured.

Cleopatra, the Alexandrian elephant, who is now almost as famous as her namesake of Old Nile, refused to be coaxed down the gangway, although a special flooring had been built to accommodate her unusual avoirdupois. A rope was finally adjusted around her queenly neck, said rope then being passed through a block and tackle and stretched by a team of horses down on the pier. But this Cleopatra proved to be as stubborn as her royal predecessor, and braced her head flat on the gangway between her front feet to resist the captive march. Just at that instant someone on the ship gently applied a goad to her then most elevated section. This sudden and most unexpected indignity caused her to execute a double somersault which landed her in a sitting posture at the front of the plank. Cleopatra expressed her displeasure in a sound which sent a gaping crowd scattering in all directions, but Harry Tudor, whose ancestors were also in the king and queen business a century or two ago, and who therefore understands the regal temperament whispered words which caused her to rise graciously, if not gracefully and follow him.

Mark Antony, her ponderous consort hesitated at the head of the gang plank only until she spied Old Cleo at the foot, and then, as history also records of his illustrious namesake, followed his warlike mistress without faltering. When they were together again, Antony and Cleopatra entwined their trunks and trumpeted joyously.

Altogether there are one hundred and sixteen trained animals in the Bostock collection, all of which with the exception of a puma born on the voyage, perform extraordinary tricks singally and in groups. One of the lions rejoices in the classic patronym Apollo. He is considered the handsomest animal of his kind in captivity, and will figure as the hero in a series of pictures in which every part will be played by an animal. The polar bear with the penchant for disrobing trainers has been cast for the villain of this series, and Yorick, the comical chimpanzee, who has made more people laugh than any circus clown, is first comedian. Yorick is said to be the most intelligent wild animal of this species ever exhibited. Starting, mounting and riding a motorcycle and blowing a barion horn are only a couple of his marvellous accomplishments.

In acquiring the Bostock show, David Horsley adds the title of "Animal King" to that of "oldest independent film manufacturer" and takes possession of the largest and most aggregation of trained wild beasts in the world.

The entire zoo, in charge of Harry Tudor and twelve trainers, was reshipped by rail to Los Angeles, where Horsley Park will soon be opened up for their accommodation in conjunction with the new Centaur Studios where Mr. Horsley expects to produce a line of single and multiple reel animal features which will set a new mark in the most popular kind of motion picture.

CABIRIA

"Cabiria," D'Annunzio's famous spectacle still continues to draw thousands to Joe Weber's theatre, and is slated for a long Broadway run; it is a combination of variety and splendor, and a marvelous production, which will delight many thousands of picture lovers.

To those who know the value of publicity in the Motion Picture World I recommend a visit to the Mecca Building, on the third floor, where one will see installed Paul Gulick, editor of the Universal Weekly which chronicles all of the doings and happenings of the Universal Picture World. Mr. Gulick was for years in active charge of the greatest publicity firm in New York city.

An important announcement of interest to all Motion Picture operators is the fact that Frank von Velzer now Director of the Pastime Film Co., and who returned before the outbreak of the war from a successful tour in the Orient, where he took many pictures of still and active life has completed arrangements by which the company backed by Chinese and Japanese capital will establish themselves permanently with a studio in one of the largest cities like Nagaski or Shanghai.

In the last few years, as indicated by Mr. von Velzer in his admirable magazine story two months ago, China and Japan have become thoroughly infatuated over the pictures shown to them, and yet these have been of the mediocre class. So far has the craze gone in China that wealthy Chinese have organized a company which will shortly be incorporated under the laws of New York state to send over to China thoroughly equipped staff of camera men and producers who will bring from the effete East a knowledge of the real Orient. The European war placed a damper upon the immediate action of the company, but now the trade is unrestricted between the coast and Japan and China, active operations to place on the screen reel scenes from the Orient with action and detail are again resumed. The "holly horror" that the Chinese and Japanese have always had of a camera has heretofore prevented any strictly accurate pictures being taken of real Oriental life, but of recent years the inhabitants have become reconciled to the fact that the camera is now a harmless weapon of commerce.

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See Charlie wear a Tiger Skin, a Cane and a Derby

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Wm. Schneider Proprietor
4th and Spring

"The Girl Who Smiles," is a drama featuring Miss Linda Griffith, which David Miles has produced recently. It is a real heart interest play, and shows how the sweet nature of the girl brings peace and harmony into a discordant family. Mr. Miles is releasing two films a week through Sawyer, and is making a special feature of putting out dramas and comedies in which truth is not sacrificed to sensational scenic effects.

Many people have wondered how Selig succeeds in getting so truthful an atmosphere into his western and cowboy pictures. The remark is often made when one of these pictures is being shown, "What a wonderful actor that man is. It hardly seems possible to take the part of a cowboy so well."

As a matter of fact, the secret is simple after all. Col. Selig's method is so easy that the rest have overlooked it. His cowboys are cowboys and not actors, so it is the easiest thing in the world for them to take the parts of cattlemen. Tom Mix, the director of the Glendale camp, was born in Texas, and raised in Oklahoma. His father was United States Marshall, and Tom was a deputy while still a boy. He acquired the cow business so young that he was made manager of a large ranch while still a boy. He won the championship for both riding and roping at the great contest at Cheyenne six years ago, and his motion picture life began at that time.

"Dorothy in the Garret," is a beautiful picture of the days in the south before the war, which the Mutual-Reliance Company has put out with Miss Mary Alden in the leading role. She plays the part of a northern belle who visits in the south and wins the heart of the man who is the catch of the season. The costumes and settings are wonderfully true to history, and the play is bound to be a big success.

When Grace Cunard was getting ready to dress as the Scotch girl in "The Campbells Are Coming" and opened the boxes sent by the costumers, who made the clothes specially, she found stockings, two pairs of breast plates, and a black jacket. The balance of the clothes had been forgotten, and Grace Cunard says "Francis Ford absolutely refused to let me go on with what was sent—" By the way, this photoplay is going to be somewhat of a sensation judging by what has been done already and seeing the immensity of the special scenery built for the production.

William D. Taylor who is producing for Carlyle Blackwell says that he never had such an easy man to direct before, he did not think it possible for a man to grasp things as quickly as Carlyle does. It is this ability that makes Blackwell the actor he is today, and accounts for the position he holds in the photoplay world. On the other hand, Carlyle Blackwell pays tribute to his director who is the first man to handle him in the manner Taylor does. **The fact is that there are two men who are mutually artistic and desirous of making plays better than the average, and the rest is easy. "The Last Chapter" is their first effort together, and is making a great photoplay.**

Ed. Brady, lately associated with the Usona Co., has joined the Tom Mix forces, and it is hoped he will continue his same good work for the Selig Polyscope.

"Do you believe in dreams?" That is the question which Frank Borsage, juvenile with the Ince forces is asking of his friends at Inceville. His interrogations are precipitated by a dream he says he experienced in which he married an heiress to many millions of dollars.

"It was the funniest thing," declares Borsage in talking about it. "And what is funnier is the fact that I didn't eat any welsh-rarebit before going to bed. I simply fell asleep very peacefully and found myself making love to a maid of the mint. As I remember her she was almost unbelievably beautiful and was adorned with clusters of diamonds and other precious gems. She told me she had just come into posession of several million dollars, and a second later consented to marry me. We were married that very night but as I proceeded to hand the minister a hundred dollar bill, I awoke and discovered that it was time to go to the studios.

An array of Thomas H. Ince's most prominent stars of the New York Motion Picture Corporation will be presented soon in "The City of Darkness," a sensational story of crime, politics and love that has just been completed at Inceville under the direction of Walter Edwards. The cast of principals consists of Walter Edwards, Herschel Mayall, Charles Ray, Enid Markley, Leona Hutton and Gertrude Claire and is ably supported by a large company.

Tom Mix announces that next week he will start a two-reel thriller that will surpass all his previous attempts at realism.

Myrtle Stedman, having finished playing in two pictures at the same time, has a few days off and is devoting most of it to testing a new automobile and seeing how fast she can go with comparative safety. Truth to tell, Miss Stedman is getting to be a rabid speed fiend and has found out just where and when she can practise without paying twenty-five or fourteen days for her fun. Well, as long as she continues to delight us on the screen, what do we care?

A novel scene in "The City of Darkness," Thomas H. Ince's virile drama of crime, politics and love, is that depicting the death chamber in a state's prison. The setting has been so arranged as to give a comprehensive idea of the equipment of the grewsome room and nothing has been left undone to present every detail. Even the electric chair is shown with all its deadly apparatus.

Tom Mix took his bow from the saddle of his horse at Clunes Auditorium during the evening performance of his great western picture "In the Days of the Thundering Herd." Mr. Mix excused himself for saying little from the stage, being a better rider than a speechmaker. He forgot to say that he also is a better director than a speechmaker. This four-reel picture has every thing excelled of the western production of the year, and it shows the most wonderful ability of Tom Mix as an expert horseman and director. Bessie Eyton lived fully up to her part, and the same about Wheeler Oakman, as the young Indian chief.

We are in receipt of a letter from our friend Wallace McDonald, now manager of the Navajo Film Co. He tells us that he is playing leads opposite Lucille Young, for Director Charles K. French. The productions of the Navajo Film Co. are handled by the Kriterion Program, with all other films of the Kennedy Co. in Santa Barbara. The company will produce exclusively western two-reel features, and it should be welcome news to scenario writers of western stories that the company is in the market for new ideas and situations and no more of the wild and woolly Indian stories. The company is now building a studio at Silver Lake, near Edendale.

Max Figman and his camera man, George Rizard, will leave in a few days for the upper reaches of the Sacramento River, where they will pick out locations for the production of "Jack Chanty," which has been adapted for photoplay from the famous novel of the same name by Hulbert Footner. On their way back, they will select some further locations in the Yosemite Valley. The original setting of the book was in the valley of Athabasca in northwestern Canada, but the scenery can be duplicated in California, and the climate will be much more certain.

David Miles, Inc., is producing a feature film entitled "The Sibyl of the Films." The story is of a woman who pretends to have ability to read **the future, but who is exposed and disgraced. The things** which she tells for her patrons are limited only to **her imagination,** and some wonder**ful adventures are depicted,** which **are shown as moving pictures.** Naturally **it is an expensive** production, **and is made** even more effective by **a large quantity** of oriental furnish**ings and** costumes supplied by the **Sing-Fat** Co. of Los Angeles.

Anna Little from Slavey to Millionairess, that is her role in "Changed Lives" which was written by Otis Turner and is being produced by him at the Universal. Anna gives an interesting sketch of the gradual transition of character in this story which takes place in London, Belgium and Los Angeles and which is concerned with the war in a way, yet touches it in an interested manner. It is a novelty and Mr. Turner has his usual company.

Otis Turner, the "Governor," spent his Thanksgiving day at home and put three two reel stories of the "Sanford Quest, Crimonologist" into shape. The day before he wrote his present production "Changed Lives" in three reels. He says he thoroughly enjoyed his holiday and says it as though he meant it, too.

Al. E. Christie is producing "When His Lordship Proposed," this week with Johnny Dillon, Billy Rhodes, Penny Ferol and Lee Moran. Lee has the part of "His Lordship" and an extremely funny person he is making of him, and it is worth going to the studio to hear Moran's "line of talk" and one wishes it could be reproduced on the screen. Christie is smiling all the time himself.

After almost a year's engagement with the Usona, once known as the "Mystery" company, Virginia Kirtley has joined the Beauty company at Santa Barbara to play leads, taking the place of Margarita Fischer who is being starred in four reel features. Miss Kirtley's admirers are all glad that she is appearing once more in regular releases. The Usona films were not released in this country, but it is said were sold in England and on the Continent.

Charles Ray, leading man at Inceville, was compelled to do the Romeo stunt recently during the production of "The Fortunes of War," a thrilling story involving an incident in the Mexican revolution, which will soon be released by the Ince companies. Ray was playing opposite Enid Markey and as a gallant young Castilian was compelled to flee from the pursuing enemy which was headed by a rival for the hand and heart of the girl. The action of the story takes him to the girl's house, but the house wasn't built like regular American cottages. So to gain access to the dwelling, as well as to inject into the story a romantic naturalism, he had to climb up the side of the structure and enter through a window. He negotiated the feat with surprising ease, and causing much comment by his agility.

There is no truth in the report that Max Figman is to assemble a company of his own. He is interested in the Masterpiece Film Producing company, and will continue to direct one of its companies.

Our Friend Alan Dwan has come home, and we hope he has come to stay. Mr. Dwan is not quite ready to announce his future plans.

Ralph Merrelo, former camera man for the Selig Western Co. has returned to the Selig Zoo, and Lue Osland has taken his place. Mr. Osland was with Tom Mix in Arizona and some great results are expected, as he thoroughly understands Western productions.

Another late addition to the Tom Mix Co. is Miss Lulu Maxam, also formerly with the Usona Co. She is a blonde, very petite, and will add much prettiness to any scene she works in.

Tom Mix was slightly wounded by a bullet glancing from a piece of iron on the stage coach behind which he was waging a fierce gun battle with his sturdy outlaws. The bullet struck him in the back, causing a slight flesh wound.

Little Billie Rhodes, the new leading woman of the Nestor company No. 2, has completed her first picture. Miss Rhodes gave a most wonderful performance, and hardly that anything prettier has ever been seen on the screen.

Had Cyrill Gottlieb, the gifted boy actor of the Ince companies not run out to play on that fateful day years ago when the steamship General Slocum went down into the waters of the Long Island Sound, he might not today be delighting audiences with his work on the screen. Now that he is growing into young manhood, he looks back upon his boyish carelessness and gives thanks, when he tells the story.

"I remember how eagerly I looked forward to that excursion," says Cyrill. "I had been anticipating it for weeks. My mother had bought me a nice new suit of white flannel which was just the thing for a Sunday school outing. I stayed up late the night before the picnic, helping **mother pack the lunches. Early on the morning of the excursion,** I went out into the **street—dressed** in my new clothes—and played for a half **hour with some playmates.** As the **time approached for our departure,** mother called me into the house. My hands were dirty and my suit soiled. 'You can't go to the picnic looking like that' said my mother. Then she hastened to apply soap and water, and we missed the General Slocum."

Harry Pollard is bending every effort to make his first four-reeler with the American company one that will be remembered for some time and in "The Quest" he is taking the male lead opposite to Margarita Fischer who is being featured in the play. Miss Fischer is giving a performance which will rival her work in "Withering Roses," "The Last Train" or "Motherhood." The last named, was so well received that it is contemplated putting on another story at a later date which will be somewhat similar but in four or more reels. Letters from exhibitors and the public ask for this.

Edna Maison is appearing with Sidney Ayres in "The Unmasked" which Ayres is producing and which moreover was written by himself. This is a one reeler and an Italian story in which Edna has a chance to show her powers of pathos. There is a little fellow six years old used in this photoplay and it is interesting to know that he is the oldest of six and that the father of the family has deserted them and the little Italian is earning the dinner for them all on Thanksgiving day. Both Mr. Ayres and Edna Maison are seeing to it that they do not want on the day of plenty and they are looking a little further ahead for the family, too.

F. McGrew Willis, author of "The Quest," the big four-reel feature now being produced by Harry Pollard at the American studios, received what is said to be the highest price ever paid for an original four-reel story. The play features Margarita Fischer and was written especially for her. The plot of the play is far out of the ordinary and in addition to this the script calls for mechanical effects and camera work seldom attempted.

Col. Selig wished to put on a western picture and hired Mix and six others to do the riding and roping. As Mix was the champion, he was naturally made the leader, and soon a friendship grew up between him and his employer that has ripened through the years until the colonel regards the fearless plainsman almost in the light of a son.

Since Mix was made a director for the Selig company, he has gathered round him many old friends of his cowboy days, until it is doubtful if there is anywhere in the world a bunch of better riders, ropers, and all-round western men, and certainly no director has a more loyal bunch of friends.

Mix has made a great many western films in the past three years which have been shown all over America. Europe is the place where the western American film is most popular, and the Selig pictures with Mix in charge, have driven the others out of the market by their superiority.

Helen Holmes was taken seriously sick last Saturday, and for a time was threatened with double pneumonia. It transpires that for nearly a week she continued to act, using stimulants to avoid interfering with the current installment of "The Hazards of Helen." She is better but still a very sick girl and visitors are tabooed for a few days. J. P. McGowan, her director, is starting "A Desperate Expedient," taking as many scenes as possible in which Helen does not appear. Miss Holmes is much loved and everyone in Los Angeles is sorry and anxious for her recovery.

Reina Valdez is studying all the latest dancing steps, not only for the pleasure of it, as Reina is an accomplished stage dancer, but for health's sake. The doctor who does such a business amongst the motion picture people prescribes it to put on weight and to keep a person in good trim. One does not associate dancing with adding adipose tissue but this doctor says it does as long as proper moderation is observed.

Pretty Louise Glaum will soon be added to the list of automobile owners and ride to and from Inceville and Los Angeles. Louise has a difficulty however, she wants a "pretty" car and refuses to consider such trifling matters as power or durability. She has been persuaded to let one or two rabid auto-bugs to help her select the machine but it has GOT to be a "pretty" car and that is all there is to it.

Virginia Kirtley opened her engagement as leading lady with the Beauty company in a comedy entitled "Brass Buttons." Another comedy will be put on and then will come a drama. Although Miss Kirtley used to play with the Nestor comedy company and later with Keystone, a comedy is rather a novelty for her, at least at present. During her long engagement with the Usona company comedies were taboo and only the serious plays were put on. About four weeks will see the release of the first Beauty in which Viriginia is featured.

"False Pride Has a Fall," produced by the Albuquerque Film Mfg. Co., under the direction of Mr. Gilbert P. Hamilton, is one of the best pictures of its kind seen for a long time, and much praise is due Miss Dot Farley and Mr. Buck Connors for their exceptional good work done in this picture. Mr. Connors' "make-up" is worthy of mentioning and his presentation of a Rube or Farmer is one of the best ever seen.

Miss Lolita Robertson and **Max** Figman, who starred in the "Truth Wagon," which Mr. Figman has just produced for the Masterpiece company, will appear Wednesday night at the Morosco Theatre, in the great benefit for the Children's Hospital. These noted stars of the dramatic world will put on a short sketch written and staged especially for this occasion.

General Manager Kennedy paid our city a twenty-four hour visit from Santa Barbara. Mr. Kennedy is working four companies, and his latest acquisition is Mr. Milton Fahrney from New York.

Buck Connors is in receipt of a very beautiful present of Mrs. B. M. Bowers, known among writers as Mrs. B. M. Sinclair, one of the most famous of writers, and author of "Chip of the Flying U," "The Good Indian," "The Gringo's" and many other western successes. She presented Mr. Conners with an autographed copy of each and every book from the pen of this great writer. Mrs. Sinclair is here on a visit and has been entertained at cowboy dances, dinners, theatre parties and other amusements by a score of friends.

Goldie Colwell says the best way to ride a broncho is to stay off. She still insists she is no broncho rider.

Max Figman, although only recently converted from the legitimate to the silent drama, is making a great success with the Masterpiece Films. He is a director of the quiet type, seldom raising his voice, but his people have great confidence in him and need no driving to get results.

Max Figman has just finished a big five-reel comedy drama of newspaper and political life in New York, entitled "The Truth Wagon." It concerns the adventures of a society girl who abandons her gay life to help out her father, the owner of a paper which is being ruined by his political enemies. An interesting and unusual feature is the showing of the inside working of every department of a great metropolitan daily, a thing which has never been attempted before. Max Figman and Lolita Robertson play the principal parts and the picture is in every way up to the standard of the Masterpiece films.

Frank Montgomery and Mona Darkfeather have severed their connection with the Feature Company they were with and are considering other arrangements, but nothing has been settled to time of writing. However, "Monty" is ready to start up at a moment's notice, for he has the stories, the costumes and the props and all that is needed is the signing of the contract. They are filling in their vacation making their new bungalow look natty and in exercising Comanche and keeping the several autos in tip-top shape.

Pauline Bush is delighted with the parts she has been getting of late. For some time she was closely associated with western characters, this when she was with the American company, acting opposite J. Warren Kerrigan. Then came a series of pathetic and emotional parts with the Universal and now we know that Pauline can smile and play light comedy delightfully as well as take the heavier roles and she has moreover been seen in quaint parts of poor girls and girls of the hills, and has fully proven that she can do about all she is called upon to perform and do the same to perfection.

Henry Otto has made a fine photoplay out of "The Mysterious Hut," in which he used the well-known Tin-can Shack in the Santa Barbara mountains. Mr. Otto says there is no better place for good locations than around beautiful Santa Barbara and that he gets ideas for good plays as he travels around. He is a great believer in the value of location and thinks they help make the good photo-play. With a capable company under him and love for his work, he is turning out very desirable pictures.

Linda Griffith and Charles Fleming play the leads, and Charles Perley, the juvenile. John G. Brammell has a strong comedy part. Mr. Miles is extremely fortunate in having these people with him, as a great deal of the success that he had with the Biograph and Kinemacolor companies was due to these talented and versatile actors.

Ed. J. Le Saint, the Selig producer is starting a two-reel story "The Passer By" by J. A. Lacy, which deals with the civil war from an entirely new angle. The girl, a fine part for clever Stella Razeto by the way, gives a token to the man who will take the field in place of her brother who must support his family. An unknown admirer takes the duty and his adventures, including the loss of the token make a very absorbing story.

A festive writer recently wrote an article in which Adele Lane was given as a good example of the results of athletics. In truth, this charming little actress is anything but an athlete. She is one of the daintiest and most feminine actresses on the screen. Give Miss Lane the choice of going shopping or attending an athletic meet and she will look in her purse to see how much spare cash she has every time. She would rather read than run, raise a parcel than a dumb-bell and don a party frock than a gymnasium suit. No, she is not an out-door "sport."

Charles Ray had a day off this week and instead of motoring out to Santa Monica as usual, he gave his machine the needed exercise by running around to visit some of his friends at the different studios around Hollywood where he received a warm welcome and watched some of the companies at work. If Charles has two big loves in this world, they are motoring and photoplays and he is like the average car conductor who spends his holiday riding on other driver's cars, only Charles does it in his own auto and to the studios where his pals are working.

Eddie Lyons has made a distinct success as an actor-director, and is producing some one reelers with Vicky Forde and Harry Rattenbury at the big "U," under the supervision of the one and only Al. Christie. Eddie Lyons has personality and then some, and his smile alone brings him steen letters per week.

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The Only Publication in the West — Devoted to the Motion Picture Interests

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FRANCIS FORD DIRECTS FILM FROM HISTORY

CAVALRY BOYS DEFY DEATH FOR CAMERA

Universal City boomed with the sound of cannon. Smoke loomed up over the city, and those passing in automobiles thought of the terrible man-sacrificing war in Europe.

The battle was on!

Francis Ford with fifteen hundred men, picked for their sure shot and limber foot ability, were engaged in a horrible battle. The on-rushing cavalry galloped across the river—men fell in the stagnant water to lay there—perhaps until again turned to dust. The wounded struggled and staggered out of the scene—for it was a moving picture that Mr. Ford was directing.

"The Campbells are Coming," adapted from "The Relief of Lucknow," was in course of production. The observer was thrilled with the realism of the affair. It looked like war—the war the papers are full of.

The scene was perfect. Mr. Ford directed the infantry and the cavalry to another location and called for volunteers to make sensational falls from their horses. Four young, stalwart men jumped to the front. One said he would throw his horse for an extra dollar, and the director promised the reward.

A short rehearsal was made and the camera man was given his order to "stand by."

"Are you ready?" shouted Director Ford. A faint voice over the top of the hill cried, "Yes."

"Go. Ride as fast as you can. Be sure to fire direct into the camera." Horses and men, enthused with the spirit of realism and daring came forward with the speed of Pegasus with his heroic rider.

Four men fell. They bounced and rolled through the mud. A horse poised for an instant on his hind legs, then quivered and fell on the battlefield, dead. The action had been registered on the celluloid. A little scene of history had been re-[illegible]ght for the motion-picture-going [illegible]lic. Francis Ford had made a [illegible] five-reel photoplay fairly filled with action.

After it was all over Mr. Ford said: "Those boys would shoot real bullets if I asked them to. I never have seen such real honest-to-goodness spirit and co-ope[illegible]tion among a lot of fellows as is shown by those boys out there. Some time ago I asked for volunteers to run through a burning house, and every last one of them jumped up with "Let me do it, Mr. Ford." These fellows I have working with me (not for me) are above the average of extra men; they are regularly employed and belong to what we call the barracks. Each one of them (I am speaking of those boys on the horses) is trained and kept in perfect physical condition to withstand almost any kind of fall or accident. The commandant keeps these fellows under military discipline all the time. You see they are out there now standing two abreast, waiting to see if they will be needed again today. It's all in the way men are handled that makes them really worth while. Life here as Universal City is interesting for them. Something new going on every day. Excitement and lots of it, and that's what makes them real men."

Mr. Ford explained that the picture her had finished was one of the most interesting he had produced in some time. "The little love story running through the piece has given [it] just enough pep to season the rest [of] the exciting ingredients."

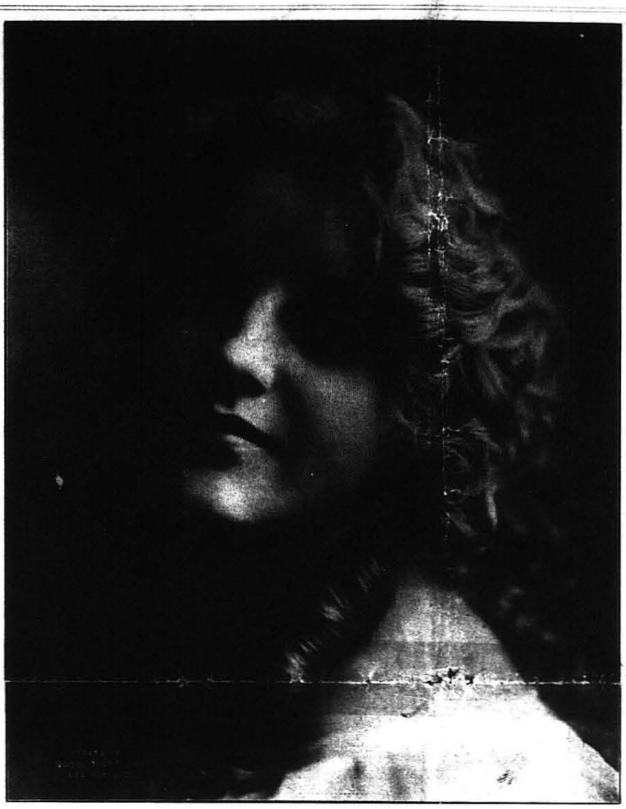
"The Campbells Are Coming" will [be] released some time during the month of January.

GEORGE ARLISS VISITS D. W. GRIFFITH.

George Arliss, the well known actor, was a recent visitor at the Griffith Mutual studios, Los Angeles. He was playing a two weeks 'engagement at Los Angeles in "Disraeli," and during his stay he saw Mr. Griffith's production of "The Avenging Conscience."

Mr. Griffith and Mr. Arliss met in the theater where "The Avenging Conscience" was being shown. Mr. Arliss expressed a desire to see how motion pictures were made, and Mr. Griffith invited him to call at the studio, where he spent an entire afternoon. Mr. Arliss expressed surprise at the amount of realism and care used in the production of motion pictures.

During his visit the noted actor saw a portion of "The Clansman," Mr. Griffith's latest big feature, run off in the projection. "I have always been opposed to motion pictures," stated Mr. Arliss, "as they seemed to be very crude, but seeing 'The Avenging Conscience' has almost cured me of my antipathy to the photo drama."



ELLA HALL, REX-UNIVERSAL, LEADING THE PHOTOPLAYERS WEEKLY POPULARITY CONTEST

EDNA GOODRICH SIGNS WITH J. L. LASKY

Edna Goodrich, equally famous as dramatic star and reigning stage beauty, is at last on the way home from Europe to fulfill her contract with Jesse L. Lasky to star in one of the leading productions of the Jesse L. Lasky Feature Play Company. Miss Goodrich was unfortunately in Europe at the beginning of the war and had some very thrilling experiences in Ostend. When she finally managed to get to London she was so exhausted that she had to recuperate under medical treatment. After a few days in New York City, Miss Goodrich will leave for the Lasky studios in Hollywood, Cal.

JOHN BRENNAN

JOHN BRENNAN JOINS STERLING CO.

HAS EARNED FAME AS CHARACTER COMEDIAN

John Brennan, for over two years leading comedian with the Western Kalem Company, has joined the Sterling Motion Picture Company to play straight and character comedy leads.

"FORTUNES OF WAR" PRODUCED BY INCE COMPANY

SPANIARD SENDS ANCIENT GOWN AS GIFT

A beautiful gown of black lace and jet—serving as a gentle reminder of the days of the Dons—is a feature of "The Fortunes of War," a new Ince military production just completed under the direction of Jay Hunt at the studios of the New York Motion Picture Corporation. It is a "gown with a pedigree" and was worn during the production by Enid Markey in the role of a Mexican general's daughter, whose love for a young Castilian forms the basis of the story's plot.

Miss Markey came only into temporary possession of the gown, for it is a prized treasure that belongs to the mother of the actress. When Miss Markey was cast for the part she at once remembered that in her mother's wardrobe was just the thing she needed to wear. So she borrowed it, but before Mrs. Markey allowed it to leave the house she made her daughter promise that it would nightly be placed under lock and key.

During a visit to Spain a number of years ago, Mrs. Markey was presented to a scion of the Spanish nobility. During the inspection of the royal residence he showed her the gown, claiming it once had been worn by his grandmother when she was a young senorita and daughter of a king. Mrs. Markey enthused over the exquisite beauty of the gown and not long afterward, when she had returned to America, the distinguished Spaniard sent it to her as a gift. While it was being worn by Miss Markey it was the object of keen examination and admiration at the studio.

Madam Olga Petrova, the brilliant dramatic star, will make her screen bow December 7 in the production of "The Tigress" under the auspices of The Popular Plays and Players' Company.

EDDIE PULLEN STARS IN PHOTOPLAY

FAMOUS RACE DEMON IN AUTO STORY

The thrilling Corona automobile races furnishes the background for the plot in "The Record-Breaker," the rollicking farce produced by the Komic Company. Eddie Pullen, winner of the race, plays the leading role in the picture.

Quick to take advantage of the automobile races, Director Eddie Dillon took his entire company to the race course. He made a lucky guess before the race that Pullen would be returned the winner. Dillon asked Pullen how he would like to be the leading man in the picture. Pullen replied that he would love it, and posed for the camera, playing opposite Fay Tincher.

"You've got to win this race, Pullen," said Dillon, "or the picture is ruined. If you come in second the picture is no good." Pullen answered that he would win, and the plot was then woven around this great auto driver.

When Fay Tincher said goodbye to Pullen at the start of the race the crowd cheered. They thought he was saying goodbye to his wife or sweetheart.

Pullen is featured as the auto driver who wins the race, and also incidentally wins a wife, despite the schemes of the villain. The most spectacular parts of the race were caught by the alert camera man. Tod Browning appears in the role of the villain, with Max Davidson taking the part of the gambler. During the race Dillon was almost a nervous wreck, for if Pullen lost the picture was valueless. Dillon was one of the happiest of men when Pullen was returned the winner in his Mercer car. "The Record-Breaker" will be a Komic release.

MARIE WALCAMP BUYS MACHINE.

Marie Walcamp, leading lady with the 101 Bison Company, has purchased a new six-cylinder Chalmers touring car. Some class to Marie, eh?

THOUSANDS SEE STARS OF CELLULOID AT 'FRISCO BALL

MAYOR ROLPH AND WIFE LEAD GRAND MARCH

Under the directors of the Screen Club of San Francisco, 7000 persons, interested in the motion picture industry, danced the night out at the Coliseum.

Mayor and Mrs. Rolph led the grand march, which had the further distinction of having in the procession a most of prominent "movie" stars.

Among the photo-play actors and actresses, well known to the public, who attended, were Marguerite Clark, Mabel Normand, Roscoe ("Fatty") Arbuckle, Max Asher, Victor Potel, Charles Chaplin, G. M. ("Broncho Billy") Anderson and and Miss Farrington.

CHAPLIN JOINS ESSANAY AT WEEKLY SALARY OF $1100

Word comes from G. M. Anderson, known to the picture world as "Broncho Billy" of Essanay fame, who has been in this city for the past few days, that Charles Chaplin, recently of the Keystone Comedy Company, has severed his connections with that concern to sign with the Essanay Film Manufacturing Company and carry on the same sort of productions with that company that has made his name a by-word in comedy productions throughout the entire country. It is understood that Mr. Chaplin's salary in his new connection will exceed $1100 a week. This is the highest salary paid for a screen comedian today. After a vacation of a couple of weeks following the strain of his work for the past year, Mr. Chaplin will leave this city for Niles, Cal., where he will undertake the direction of his own company.

DOROTHY GISH TO RETURN TO STUDIO SOON

[illegible] INJURED B[illegible] CONVALESCENT

Dorothy Gish, the clever Majestic star, was struck by an automobile and seriously injured while attempting to cross the street near the Reliance and Majestic Mutual (Los Angeles) studios, Thanksgiving afternoon

In the effort to rush to completion the picture in which she was featured, Dorothy working Thanksgiving morning. While returning from lunch in company with Mae Marsh and Mirian Cooper, the trio stopped as they were crossing the street to let an automobile pass. Another machine was coming from the opposite direction. The girls failed to see the second car. The driver of the second car lost control of his machine, and was unable to stop it before running down the young women. Mae Marsh and Miss Cooper sprang to one side and barely succeeded in avoiding the machine. Miss Dorothy waited until the other two girls were out of the way before she attempted to spring aside, with the result that she was struck by the car and dragged a distance of more than thirty feet.

She was picked up and rushed to the office of a nearby physician, and later removed to her home. One foot was badly crushed and she was also badly cut about the body. While in the physician's office, despite her sufferings, she kept requesting that her mother and sister Lillian be kept in ignorance of the accident. "I don't want them to worry about it," said Dorothy. "I am glad Mirian and Mae escaped being injured," continued the young Majestic star.

Miss Dorothy sustained a deep cut in the abdomen. It was imperative that the physician cleanse this immediately, to avoid blood poisoning. Owing to the nature of the wound, it was impossible to give the young woman an anaesthetic, but she bore up bravely and smiled while the physician cleansed and sewed up the wound. Her only worry was that her mother and sister be not alarmed. She will be confined to her home for perhaps a month, but with complete rest, her physician expects to have her fully recovered in this time. Dorothy was being featured in the Majestic production, "How Hazel Got Even." This picture seems to be a hoodoo. Donald Crisp started directing it, but became ill, and George Siegmann substituted as director. During the latter's second day as director, Dorothy Gish met with the accident.

Marguerite Clayton's wish, that she be allowed to drive a four-horse stage coach, came to a realization in the Essanay play, "Broncho Billy and the Claim Jumpers." Miss Clayton sits on top of the coach and handles the reins as though it were a daily custom.

PHOTOPLAY ART AND COMMERCE

Romaine Fielding, Actor, Author, Director, Supports Business Attitude.

At this stage in the photoplay game, when commercialism seems to be the dominant note, it is interesting to note the attitude Romaine Fielding assumes toward the question. Mr. Fielding has, at the present time, four feature plays, "In The Hour of Disaster," in five reels, "The Valley of Lost Hope," in six reels; "The Disaster," in five reels, and "The Brute In The Jug," in two reels, under preparation. "Eagles Nest" in eight reels and written and directed by him, is the largest play ever released by the Lubin company. His position as leading man, director, author and manager of his company of Lubin players, gives his expressions weight that is not to be overlooked.

"Many actors and directors," says Mr. Fielding, "complain that the keen commercialism in pictures restrains them in their effort to express art in its purest sense. Many times in conversation I have taken issue with them on this point. The business end of a motion picture industry, if rationally conducted, cannot prevent a man or woman registering his or her best on the screen—in fact, I am convinced that the business phase of the game is a balance wheel which makes for better picture plays in the long run. The average leading actor or director, given a free hand, would run away with himself or herself; the sturdy hand of the cold business man must be felt in order to keep the eccentricities and the "conceit" of the artist—the averageartist—out of the picture. I am not arguing that originality or innovations should be frowned down. The wise business firm, and there are some, will encourage everything that is progressive. I have known cases where a photoplay of an unusual character, expressing something new, has been released and has not made the company a thing so far as immediate dollars were concerned. But this same picture has proven its worth over and again, as time went on, in the prestige, the "glamor" it has given the releaser in the eyes of the public.

ROMAINE FIELDING

"Yes, I have had the names of masters of the oil brush brought up as an argument against my views. But you may depend upon it that even the art of painting has its value in hard dollars. True art, which accurately portrays nature and expresses individuality, will always find its reward in cash sooner or later. And if we have had but few master painters it is because there have been but few out of the many who hase appreciated the happy medium—have realized when they were rightly transfering nature and themselves onto the canvas and not an idiosyncracy or personal conceit. The same thing applies to actors and directors as a general rule."

Mr. Fielding is one of the very few who, among artists of the screen, maintain sympathy for the business end of the film game. Perhaps this is because his unusual talents have premitted him to assume full management of a producing company, aside from writing, directing and playing leads in this same company—a position that has seldom been accorded any other director among the larger manufacturing companies. The wealth of originality, the unique subjects Mr. Fielding has treated in his plays have contributed much to his success and fame as a screen star. But he will always be found applying the "business," which is, after all, only a perfect sensing of what the public wants and enjoys keenest.

Marie Dressler, in "Tillie's Punctured Romance," will be the regular romance of the Alco Film Corporation, Monday, December 21.

Copy must be in not later than Tuesday, December 15, for insertion in the Christmas Edition

POPULARITY CONTEST

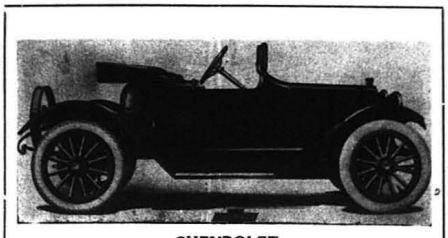
A Beautiful 1915 Chevrolet "Royal Mail" Roadster Goes to the Most Popular Photoplayer.

CONTEST CLOSES DECEMBER 31st 1914

SUBSCRIPTIONS:

During the Photoplayers' Weekly Contest, votes will be allowed on Subscriptions according to the following schedule:

1-year subscription	$ 2.00	2,000 votes
2-year subscription	4.00	4,000 votes
3-year subscription	6.00	6,000 votes
4-year subscription	8.00	8,000 votes
5-year subscription	10.00	10,000 votes
6-year subscription	12.00	12,000 votes
7-year subscription	14.00	14,000 votes
8-year subscription	16.00	16,000 votes
9-year subscription	18.00	18,000 votes
10-year subscription	20.00	30,000 votes
11-year subscription	22.00	35,000 votes
12-year subscription	24.00	50,000 votes



CHEVROLET
1915 "Royal Mail"

ADVERTISING:

During the Photoplayers' Weekly Contest, votes will be allowed on Advertising according to the following schedule:

$ 1.00 advertisement	1,000 votes
2.00 advertisement	2,000 votes
4.00 advertisement	4,000 votes
6.00 advertisement	6,000 votes
8.00 advertisement	8,000 votes
10.00 advertisement	10,000 votes
12.00 advertisement	12,000 votes
15.00 advertisement	15,000 votes
20.00 advertisement	20,000 votes
25.00 advertisement	25,000 votes
30.00 advertisement	30,000 votes
50.00 advertisement	75,000 votes

Advertising Rates, $1.00 per inch.

OLIVE JOHNSON AND BILLY JACOBS

STANDING OF CANDIDATES

Contestant—	*Studio*	*Votes*
Ella Hall	Universal	305,350
Jackie Saunders	Balboa	267,150
Grace Cunard	Universal	221,600
Fred Kley	Lasky	203,150
Irene Hunt	Reliance	177,900
Myrtle Stedman	Bosworth	157,450
Cleo Madison	Universal	147,600
Edythe Sterling	Frontier	45,300
Dorothy Davenport	Crown	37,550
Ruth Roland	Balboa	33,600
Violet McMillan	N. Y. M. P. Co.	32,050
Courtenay Foote	Bosworth	25,050
Stella Razeto	Selig	25,000
Dorothy Gish	Reliance	18,350
Mae Marsh	Reliance	15,400
Margaret Gibson	Vitagraph	12,750
Dorothea Farley	Albuquerque	11,450
Victoria Forde	Universal	11,000
Louise Glaum	N. Y. M. P. Co.	10,200
Bessie Barriscale	N.Y.M.P.Co.	10,050
Dot Gould	Sterling	10,050
Signe Auen	Reliance	10,000
Adele Lane	Selig	10,000
W. Chas. Robinson	Biograph	10,000
Carlyle Blackwell	Favorite Players	9,000
Henry King	Balboa	8,550
Mabel Normand	Keystone	8,100
Margarita Fischer	American	8,050
Pauline Bush	Universal	5,450
Ray Gallagher	Universal	5,350
Donald Crisp	Reliance	5,450
Ford Sterling	Sterling	5,350
Chas. Rey	N. Y. M. P. Co.	5,300
Laura Oakley	Universal	5,200
Helen Holmes	Kalem	5,100
Howard Hickman	N. Y. M. P. Co.	5,100
Rhea Mitchell	N.Y.M.P.Co.	5,050
Charles Chaplin	Keystone	5,050
Billie West	Reliance	5,050
Gypsy Abbott	Favorite Players	5,050
George Larkin	Universal	5,050
Ruth Hartman	Favorite Players	5,000
Bob Leonard	Universal	5,000
J. Warren Kerrigan	Universal	5,000
Louise Lester	American	5,000
Edna Maison	Universal	5,000
Wm. Garwood	Universal	5,000
Wm. D. Taylor	Favorite Players	5,000
Anna Little	Universal	5,000
Henry Otto	American	5,000
Eddie Lyons	Universal	5,000
Lee Moran	Universal	5,000
Al E. Christie	Universal	5,000
Ed. J. LeSaint	Selig	5,000
Tom Mix	Selig	5,000
Elizabeth Burbridge	N. Y. M. P. Co.	5,000
Richard Stanton	N. Y. M. P. Co.	5,000

LITTLE OLIVE JOHNSON

Little Olive Johnson is the leading lady of the Sterling Motion Picture Co., whose cleverness has brought her to the front in a very short time. Little Olive is known as the little tot with the big bow who plays opposite Little Billy. Olive is rapidly progressing and a great future is predicted for her.

Without a doubt, she has the most remarkable career of any child of her age. She was born while her father and mother were en route with the the Ringling Circus, her father being the Great Johnson, King of the Bounding Wire.

Not quite a year ago, when Olive was playing a vaudeville tour with her mother on the Pantages' circuit she received an offer from the Sterling Co., which was accepted, and she has been seen to advantage in several releases.

LITTLE BILLY JACOBS

Little Billy Jacobs' career as a motion picture actor extends over a period of two years.

His first appearance was in Keystone comedies with other children, and sometimes with Ford Sterling. His unusual ability was soon detected and it was not long before he had plays written for him. He has been featured in numerous releases and has aroused great interest in his work.

He is one of the most wonderful child actors, and from the moment he slings his irresistable smile across the screen and when he winks his left eye he is the best little scream ever.

With little Olive Johnson as his leading lady, and Robert Thornby's able directorship, little Billy's company is complete.

STERLING AT WORK AGAIN—RECOVERS FROM ILLNESS.

Ford Sterling has again taken up his duties as leading comedian and owner of the Sterling Motion Picture Company. Mr. Sterling has been ill at his home in Hollywood, Cal., for over a month. Two weeks ago the physician in attendance thought that the famous screen star had little chance of recovery.

GIBLYN PRODUCES PLAY FOR RED CROSS

Charles Giblyn, director of Nestor drama, has given his services to the Red Cross, and is now directing a production which will be given for the sufferers in Europe, at the Morosco theatre in Los Angeles.

UNIVERSAL BEARS AID CHARITY

The Hollywood Woman's Club was given permission to use five of the Rock Mountain bears owned by the Universal Film Manufacturing Company, for the purpose of aiding the war sufferers in Europe. A circus performance was given and the money realized on this entertainment will go a long way in helping those who are in need in war-stricken Belgium.

Mrs. Whisler of the Francis Ford Co., has bought herself a five hundred dollar Christmas present consisting of an imported gown which she will wear in a coming production.

The Strand is now also drawing many music lovers to the big theater, owing to the fine musical program it has arranged in addition to the feature films, and the magnificent orchestra under the leadership of Carl Edouarde receives many encores for their extra fine concerts played during the performances.

Isadore Bernstein has gone on a lengthy vacation of two days to Long Beach where he will be working on a six volume story for a coming feature film. This will be some vacation.

"THE PANTHER" FILMED BY NEW YORK MOTION PICTURE COMPANY

The harrowing experiences suffered by a young hunter at the hands of a tyrant of the woods, merely because he thought he was saving the life of a strange girl by consenting to her proposal of marriage, is made the subject of a gripping story of the north entitled "The Panther," which will soon be released by the Ince companies. The panther is the leader of a gang. He is in love with the daughter of a trapper, but the girl runs away rather than marry him.

She is met in the forest by a young hunter, to whom she tells her tale. Her only salvation, she tells him, is to get married, and when she offers her hand to the youth he accepts without further ado. Later the despot hears of the ceremony and subjects the young trapper to terrible tortures. The panther is slain by a returned hunter, who has learned that the girl's father—his friend—was killed by the man, and the young couple are reunited.

In the powerful acting of Frank Borzage, Walter Edwards and Louise Glaum, the story finds exceptional dramatic value, while the settings, most of which were laid in the beautiful Bear Valley, California, add to the splendor of the production.

LILLIAN WALKER HAS TOO MANY RELATIVES

Lillian Walker of the Vitagraph players has more sisters, brothers, cousins, aunts and fathers and mothers than any other motion picture artist appearing in front of the camera. Now, that the Holiday season is at hand, every mail brings her a new batch of relatives, some of whom just want to know that she is happy and wish to be remembered, while others insist she drop her work and come to live with them, asserting that as she is so rich she might show her appreciation of having sprung from their family tree by helping Johnnie or Billie through college. Photographs are another source of annoyance, so far as Miss Walker is concerned, as more than several of her newly found relatives are continually sending pictures of themselves and of their families to prove relationship. The last straw was when the fair Lillian received a threatening letter from a long lost father, upbraiding her for running away from home and leaving her family to suffer. Following a long history of the family troubles the letter concluded with the statement that now she has so much money the only possible restitution they would accept, would be a life of ease for the remainder of their days. Miss Walker is looking for a recipe for the removal of useless and undesirable relatives and says she would be willing to spend some of her supposed wealth for a safe and sure method of deliverance from these pests.

WHO SAID FIVE DOLLARS A DAY?

He was going through some of his old papers, was Romaine Fielding, when up bobbed a little red ticket bearing his name and stamped with the bold stamp of Sir Arthur Johnson, albeit of the Lubin, and dated May 5th, 1913. It looked like the conventional slip issued to extra people by directors as evidence at the cashier's window that said extra had worked one day at so much per. Here was a jolt handed to the pride of ye actor—and the deuce of it was, Mr. Fielding could not remember ever having played extra man (let alone second fiddle) to Mr. Johnson. Then recollection began to slowly percolate, Ah, yes; it all happened during a business trip to Philadelphia when his company was stationed in Nogales, Arizona. Mr. Johnson had made the dare. Mr. Fielding had accepted, had received his little red ticket and departed hence, foregoing the five beans rather than lose this monument of good-fellowship. "A Leader of Men" was the title of the play in question.

EDWIN AUGUST

Edwin August started this week on the first picture which he will make for the Kinetophote, which he joined last week and for which he will produce as well as star in several famous stories. There was some mystery at the Kinetophote offices as to just what Mr. August is working on, but the Publicity Department intimated that the Kinetophote has a brand new thing for the screen which will be put before the public in a short time. Mr. August will produce this film, and it is said for him that he is doing a motion picture stunt which no other actor has ever been called upon to do.

However, here is one fact which came from the Kinetophote offices this week, and that is that Miss Milford, who has been playing leads with the Edison Company for three years, will be leading woman for Mr. August and will appear in his first production for the Kinetophote.

Miss Milford comes to the Kinetophote with a fine record and a long list of films in which she has appeared. During the time that she played with the Edison she appeared in 125 different films and her roles ran the whole gamut from pathos to broad comedy.

She was on the stage for five years previous to going into pictures and had such success on Broadway that she was chosen to create the part of Sally Ann in Charles Dillingham's production of "The Candy Shop." After that "Sentimental Sally" was written for her, and she was starred in it.

Miss Milford was born in Fargo, North Dakota, although she never spent a great deal of her few years in that cold town of the North. Her family removed to New Orleans while she was a young child, and she was later taken to Chicago, where she was educated.

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ALAN FORREST.
Direction Robert Leonard
UNIVERSAL STUDIO
Hollywood, Cal.

Hollywood National Bank
Cor. Hollywood Blvd. and Cahuenga
HOLLYWOOD, CALIFORNIA.
Citizens Savings Bank

TOM FORMAN
Juvenile Leads with Harry Woodruff in "A Gentleman of Leisure," direction George H. Melford.
Lasky Feature Play Co.

CAMERAMAN AT LIBERTY

J. John Pastor, the expert cameraman, is at the Liberty, having just terminated his contract and is doing some extra work as a free lance. Mr. Pastor is looking around for a good opportunity in the West before signing up for future work in the East, and would be pleased to hear from the Western Producers regarding any propositions they have to submit, write care of the New York office of Photoplayers' Weekly.

Helen Dunbar gives an excellent portrayal of the part of the faithful nurse in the Essanay play, "When Mrs. Trenwith Comes Home." She is a real mother to the child while its own mother is spending all her time at society functions. She finally stirs the sense of duty in the mother by calling her home from a party one night when the child is seriously ill.

VOTING COUPON:

Good for Fifty (50) Votes in the Photoplayers' Weekly Popularity Contest.

Name .....

Address .....

City .....

Use as many of these coupons as you like, but they must reach us not later than one week after date.
Dec. 12th.

NOMINATION COUPON:

Good for 5,000 votes in the Photoplayers' Weekly Popularity Contest:

Name .....

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City .....

Nominated by .....

Address .....

Only one of these coupons will be credited to each candidate.

HARRY HARVEY

BIOGRAPHICAL SKETCH OF HARRY HARVEY

Harry Harvey, who recently returned to work as director of feature films for the Balboa Amusement Producing Company of Long Beach, following a vacation, is one of the most experienced and capable producers in the motophoto field, having been actively engaged during the last twelve years in staging first-class dramas. He has worked in every branch of cinematography, as scenario writer, laboratory chemist, camera man, scene setter, studio manager, leading man, character actor, film cutter, publicity expert, costume buyer, film company official and producer-in-chief, his years of arduous toil and studious research after cinema knowledge making him esteemed by dramatic critics as a profoundly wise authority on all matters pertaining to moving picture art.

Director Harvey is a native of Kansas City, Mo., born May 22, 1873. As a boy he attended school in that [illegible]ty until 1888, wher he began his [illegible]trical career by o[illegible]ining an en-[illegible]t in the Di[illegible]e Museum in [illegible] City, whe[illegible] presented a specialty act, his colleagues then being Fred Stone, of Montgomery & Stone, and Bert Williams, of Williams & Walker. He later went to Chicago and secured an engagement with the company presenting Charles A. Hoyt's farce comedy, "A Bunch of Keys," Mr. Harvey remaining with the organization a year in road tours and winning great praise in one of the leading parts, that of Grimes, the bellboy.

He next joined Daniel Sully's dramatic organization presenting "The Millionaire," Mr. Harvey enacting the role of Atkins, the millionaire's son. With this company he stayed many months, and then accepted an offer to become a member of the Kansas City Dime Museum Stock Company, where he remained two years and was associated during that period with Maude Amber, Harry Schuelting and other players who later became famous. He next obtained an engagement as stage manager with Lewis Morrison and his celebrated group of talented players presenting "Faust," Mr. Harvey working with the organization more than a year during the tours across the continent and through parts of Canada. A. H. Woods, the renowned New York manager, then gave Mr. Harvey an important position as a member of his large dramatic company, playing "The Child of The Regiment," in the leading role of Hadley, which engagement he held many months. Later, Mr. Harvey enacted leading roles with the John Craig Stock Company and the Castle Square stock organization in Boston. He subsequently had a long engagement with Fay Courtney and Vaughn Glasser in the Colonial Stock Company in Columbus, Ohio.

Twelve years ago Mr. Harvey began work as a cinema director, for the Idoloscope Company in New York, where he staged several score of high class dramas, and in the succeeding years he worked as producer during long periods for these film-making corporations: Mutoscope, Biograph, Cameraphone, Reliance, Pathe Freres, Gaumont (in France), Frontier, Solax, Broncho, Kay-Bee, Balboa and a number of other companies. He was Pathe Freres' first leading man in the United States. For the Solax company he was producer-in-chief, studio manager and superintendent of the laboratory.

One of Director Harvey's accomplishments was his twenty months' work for the United States government, as the producer of the historical film "The Life of Sitting Bull," Mr. Harvey being commissioned by the government and furnished with a company of infantry, a battery of artillery, a troop of calvary, 109 Sioux Indians and two railroad trains. For nearly five months he staged the big government films and won high praise from the Washington officials for the excellence of the historical productions, which were made so that the United States government could have permanent, moving picture records of the life and customs of the Indians. The films were made in Wyoming, Nebraska, and other states in the plains' country, and Mr. Harvey had an almost unlimited amount of funds furnished him to make the pictures.

Among the now famous actresses discovered by Mr. Harvey during his twelve years of work as a director are [illegible]orma Phillips, with the Reliance forces, Mary Charleston, Vitagraph company, and Fritizi Brunette, of the Universal studios.

One of Director Harvey's big successes was his production of "Fra Diavolo," for the Solax company and the "Billy" series of comedies for the same corporation, the leading comedian being Billy Court.

Mr. Harvey's present company at the Balboa studios is composed of Miss Margaret Nichols, Miss Joyce Moore, Mollie McConnell, Mildred Pitts, Gordon Sackville, Roy Watson, Jack Tutt, Henry Stanley, Dick Johnson, Frank Erlanger, William Reed, John Cunnard, Thomas Parks, Ralph Brotchie, and Brent Carruthers. Samuel E. Levy, formerly of the Universal and other big companies, is assistant director, while Joseph Brotherton is camera man.

The company is producing a Balboa Feature Film in three reels, "The Light in a Woman's Eyes," written by the Balboa photoplay editor, Frank M. Wiltermood, who evolved the drama from one of his experiences as a newspaper reporter in Chicago 15 years ago when he interviewed the celebrated German specialist, Dr. Lorenz, following his operation on Lolita Armour, daughter of the millionaire meat packer. In "The Light in a Woman's Eyes" a world-famous eye specialist is compelled at pistol point to perform an operation on a beautiful blind woman the specialist had jilted and robbed in his youth. Many of the scenes are intensely thrilling and the production is believed to be one of the most original and meritorious films made in years.

GOVERNOR JOHNSON VISITS G. M. ANDERSON

Hiram W. Johnson, governor of California, never misses an apportunity to drop in at the Western Essanay studio and see his friend Mr. G. M. Anderson. He was passing through Niles the other day on an important business trip, but nevertheless found time to stop at the studio. Governor Johnson is one of Mr. Anderson's greatest admirers, both on and off the screen, and a whole hour was spent viewing the points of interest at the Essanay plant, the popular photoplayer explaining the working of the motion picture industry to the governor.

CHARLES L. GASKILL WRITES AND PRODUCES "THE BREATH OF ARABY."

Charles L. Gaskill, the distinguished author-producer of the Vitagraph Company, has written a new play, that, in addition to allowing for a display in full, of the exceptional dramatic ability, of beautiful, talented, Helen Gardner, and calling for sets of unusual originality, will contain a feature of exceptional interest to women, in it's display of fashions.

In the scenes calling for well dressed women, Mr. Gaskill with his usual careful attention to details, has called to his aid the fashion authorities and every garment used has been carefully selected. It is stated that the costumes worn by Miss Gardner are the most magnificent ever used in a picture play.

The title of the new piece, "The Breath of Araby" in itself conjures visions of vague beauty and mystic stately loveliness, that seem to quite naturally associate themselves with the exquisitely graceful impressions created by Miss Gardner's screen appearances.

Mr. Gaskill describes the play as a "pretty little thing," but it may be confidently expected to represent the class of picture play that he is so ardent an advocate of: reel art in motion photography.

ROSE OF THE RANCHO.

Judging from the crowded house at each matinee and evening performance at the Strand Theater this week, the "Rose of the Rancho" is some box office attraction, [illegible] one for the live exhibitors t[illegible] without hesitation. It [illegible] piece that should get praise for Director Buckland and the producers Jesse L. Lasky and David Belasco. The Photoplayers' Weekly congratulates Messrs. Lasky and Belasco for their beautiful production, as well as the players who take part in the staging of the "Rose of the Rancho."

"HOUR OF DISASTER" LOOKS LIKE MASTERPIECE.

Romaine Fielding, Lubin actor, author, direct[illegible], is just completing the final scenes to the feature which he expects will triumph over anything he has previously produced. This conviction has also been expressed by those Lubin officials who have witnessed many of the scenes run off. In six reels the title of the play will be "In thee Hour of Disaster," and besides possessing an absorbing dramatic plot, there are several smashing spectacular incidents. Two of these are the wrecking of two trains when they come together in a head-on collision, and a neck-and-neck race at top speed between a train and a high powered automobile. Mr. Fielding, as a physician, whose wife leaves him because of jealousy over his ward, plays the leading role. The play has a happy ending after big suspense.

UNIVERSAL'S "DAMON AND PYTHIAS" ROUTES.

Universal's "Damon and Pythias," No. 1, December 7th, Houston, Tex.

Universal's "Damon and Pythias, No. 2, December 7th, Youngstown, Ohio; December 10th, Fort Wayne.

Universal's "Damon and Pythias, No. 3, December 7th, 8th and 9th, Lynchburg, Ma.; December 10th and 11th, Roanoke, Va.; December 12th, Bedford City, Va.

Universal's "Damon and Pythias, No. 4, New York Theatre, indefinite.

Universal's "Damon and Pythias, No. 5, December [illegible] and 8th, Allentown, Pa.; December 9th, Easton, Pa.; December 10th, South Bethlehem, Pa.; December 11th, Pottstown, Pa.; December 12th, Harrisburg, Pa.

Universal's "Damon and Pythias, No. 6, Fine Arts' Theatre, Chicago, indefinite.

KALEM CO. IN GLENDALE HAS NEW DIRECTOR AND MANAGER

George A. Melford, for a number of years the much beloved producer of Kalem Features is gone but not forgotten. All Kalem employes have worried who would be the new head of their studio. The matter was decided upon by the eastern office much to everybody's satisfaction. James Horne, former scenario editor of the Kalem Co., has been appointed director and Tony Gage, manager of that studio. Mr. Horne is confident of making a good showing because of his long experience as stage director. He is very much liked by his associates, who are showing their confidence in working hard for him.

A. C. Gage, now the business manager of the Kalem Co., and known as "Tony" has everything run on a systematic basis and he promises that by January first it will be hard to recognize the old Kalem Co., because everybody connected with that studio is doing his and her best to help to the success of the Kalem Co.

NEW OPTIC

Seth D. Perkins, who as head of the New Optic Theater at 533 South Main street has won the admiration of photoplayers and people in all branches of the business by the way in which he has increased the popularity of his house, believes that advertising pays. During the present week he has had Fido, the dog hero in a one-reel feature parading the streets protected from the winter gusts and cold by a blanket which was labeled "I am playing leads at The New Optic, 533 South Main street." This is an old form of advertising but an effective one, for it sounds clear through. The dog was good looking in the first place, and the one-reel feature in which the dog appears is one of the best ever produced. Perkins picks out sound advertising propositions and then uses them. This is one of the reasons for his success.

Another reason is that he gives the public something for their nickel. He does not take every reel offered by a corporation program. Often he takes the regular program and then adds some other attractive comedy or drama to his program. In this way he spends more for releases than the average theatre manager, but he gets better attractions in his program and this brings the patrons back time and time again.

Charlie Chaplin in the big feature production, "His Prehistoric Past," made a big hit at the New Optic this week. Manager Perkins and the comedian are great friends. Chaplin in telling the manager of the forthcoming release nearly caused a riot call to be turned in, as to the lobby of the theater it became packed with people while the comedian, thoughtless of the gathering crowd, demonstrated some of the things he does in the film.

FATE FROWNS ON WALSH

"It'd be all right with me," said Tom Walsh from the edge of a cot in the new Universal City Hospital where a uniformed nurse was applying an arm load of liniment and bandages to a portion of his anatomy. "It'd be all O. K. with me if I had got hurt in some of the scenes in the "Trey O' Hearts" where we all thought every scene would be our last. But to think that after three months of flirting with old Death, I should get into a little mix-up with one man for about ten seconds and come out of it with a thumb that looks like a squashed banana and feels like a busted fire plug. Mr. McRae yelled, 'Soak him, Tom,' and I did. Yes, indeed, I soaked him. But never again. Far be it from me to say anything about my friend, Billy Gettinger, but the next time I hit him, I'm not going to pick out his head for a target. Oh, dear no. It may not be bone, but look at this thumb. 'Spretty tough, 'sall I gotta say. 'Spretty tough.'"

Allan Dwan has located at the former studio of the Oz Co., and is directi[illegible]arguerite Clark in a Fam-ou[illegible]roduction.

[illegible]rmerly with the Universal Co., and has a host of friends in this city, who have tendered him several beautiful receptions since his arrival in this city.

"Opened Shutters" one of Otis Turner's special features has been shown last week and every one of the players gave the most wonderful exhibition of their ability. The leading roles were played by Frank Lloyd, who in the meantime has become director for the Universal, Herbert Rawlinson, Anna Little and William Worthington.

Florence Nash, original Aggie Lynch in "Within the Law," will be seen in "Springtime" December 28 on the regular Alco program.

R. S. Doman, recently with Philip Mindil, the man who found press agentry a trade and raised it to an exact science, and before that on the staff of the Mutual Film Corporation's house organs, "Reel Life" and "Our Mutual Girl Weekly," has joined Paul Gulick in the Universal Press Department, succeeding Harvey Gates as associate editor of The Universal Weekly. Doman and "Rufe" Gaynor, son of the late mayor, conducted The Evening Sun motion picture section two years ago.

MISS RUTH STONEHOUSE STILL LOVES HER DOLLS

Miss Ruth Stonehouse, one of the leading Essanay actresses, although 20 years old, still loves to play with her dolls. She cherishes all the dolls of her girlhood just as though they were alive.

"Of course, I am not buying new dolls," she said, "but I care for those I have owned for years just as much as ever. I have put them to be and rocked them and fed and clothed them when they were ill at the years when I was a little girl, and they seem just like real persons to me. I still take good care of them and I wouldn't part with them for worlds."

GOLDIE COLWELL

TOM MIX, THE DARE-DEVIL OF MOTION PICTURE

Tom Mix, since last spring, has been producing western films for the Selig Polyscope Co., with enough action and snap to his pictures to give them a touch that will easily place him foremost as a producer of western stories.

He plays his own leads and is more qualified to do so than any one else. His producing and acting are of rare quality, simple and assuming. There is no faking, no fore-flushing on his part or that of his company. The people who move thru his stories are all real and genuine.

And that is what will appeal to all who are fortunate enough to see this new brand of picture.

It will be a most welcome revelation to those who have the advancement of the picture world at heart. There is something about these Tom Mix pictures that makes one feel they would stand investigation—that they would not crumple in the grasp of realism.

Tom Mix is known not only thru the south, but in Europe, South America and Canada, and always as one who stands absolutely in a class by himself for his daring and original way in accomplishing the thing other people would not dream of doing.

Mr. Mix's search for some one to play the "Girl" in his stories, came to a most satisfactory ending when he secured Goldie Colwell to play opposite him in the many thrilling phases of western life. Miss Colwell is well-known and liked, and is always a favorite with every one who meets her. She is not a type but an individual who fits gracefully into every part given her. She has cleverly portrayed almost every known character in the two years she has been with the Selig Polyscope Co. Without a doubt Goldie Colwell is a girl to win recognition from those appreciating real worth.

SELECT APPROPRIATE GIFTS OF QUALITY THIS CHRISTMAS

Make your friends and relatives feel your cordial remembrance of them with practical gifts which are most useful and welcome throughout the year

Neckwear
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GALE HENRY

ALLEN CURTIS BEGINS HIS 100TH MOTION PICTURE—MAX ASCHER RETURNED TO HIS OLD DIRECTOR.

Director Allen Curtis of the Universal Co. joined Motion Pictures about 18 months ago, and has turned out within that time ninet-nine Joker comedies which makes one comedy in five days. This week he will begin his one hundredth picture, entitled "Fooling Father," written by Clarence Badger. About seventy-five comedies were produced with Max Ascher as the comedian, the balance featured William Franey Mr., Ascher has been for several months with the Sterling Co., but took the opportunity of this one hundredth picture to return to Director Curtis to stay. The Joker Co. has now the old cast, with the exception of the new leading woman. Miss Lillian Peacock, a late arrival from New York. Gale Henry, the character comedienne of the company still delights her audiences and critics declare Miss Henry to be the funniest woman on the screen today. She has been with Mr. Curtis ever since her arrival at the Universal, and her work has been without a doubt without equal. Other members of the company who have been with Mr. Curtis are William Franey and Ralph McComas, both comedians with a splendid screen reputation.

The management of the Strand Theater, who are always on the lookout to please their immense audiences, have added an extra feature which is not only making the big theater prosper, but really amusing; they have added a young Russian violinist named Fradkin, to entertain the crowds with his sweet music while reels are being changed, and audiences are enjoying this spe- [illegible]

MILLER'S THEATRE

Miller's Theatre, down at the junction of Spring and Main at Ninth street present William Fox's production of Henri Bernstein's greatest play, "The Thief," for one week, starting Monday. Bernstein has written many successful plays, but "The Thief" stands pre-eminent. It is his crowning success. And Dorothy Donnelly, creator of the title part in "Madame X" and America's favorite young tragedienne is peculiarly fitted both by nature and temperament to play the difficult leading role in the play. Her work as the original "Madam X" stamped her as the greatest emotional actress on the American stage, and her work in "The Thief" surpasses all her previous efforts. Supporting her is an all-star cast of players including Richard Buhler. Edgar Lewis directed and produced the play, and some idea of elaborateness of the production may be gained from the fact that the gowns alone are valued at over $5000 that Miss Donnelly wears.

This is the first of the Box Office Attraction Co.'s productions that will be shown at this pretty theatre on the plate glass mirror screen, which will be followed by "The Walls of Jerico," "Life's Shop Window," "The Idlers," "The Girl I Left Behind Me," "A Fool There Was," "Children of the Ghetto,' and fifty others of equal note. A two-reel added attraction made by Balboa and other well-known producers will be shown in addition to the big five-reel features.

UNIVERSAL AIDS RED CROSS

The Universal Film Manufacturing Company, through it's Western general manager, has donated to the German Red Cross enough building material to erect several institutions in Nuremburg. The hospital in this town in Germany was burned to the ground, and those who were in need of medical attention were thrown on to the populace. Homes for the needy and the wounded will now be built.

RICHARD STANTON MAKES 2,000 PEOPLE BUY HIS "EXTRA."

Richard Stanton, actor-director of the Ince forces, solved a problem recently that would have baffled, not to say exasperated others of his calling. He was engaged in the production of "A Political Feud," a gripping Ince feature, treating of a poor boy's rise to success, and was perplexed as to how to obtain realism for a post-election scene.

The scene in question demanded the presence of a seething crowd, excitedly purchasing newspaper extras containing accounts of the triumph of one of the candidates. It was a scene designed to be one of the "punches" in the story and Stanton spent many anxious moments planning on a means of successfully "shooting" the picture.

During a quiet moment of a restless night he hit upon a scheme. And this is the way he carried it into effect. He assembled a half dozen boys, garbed them as "newsies," and supplied them each with an armful of dailies. Then he instructed them —outlining emphatically what he wanted them to do, and they did it.

The company went to Venice, where a big Saturday crowd was enjoying the various attractions. To the thickest part of the crowd the director escorted his youngsters and then released them to obey his orders.

"Wuxtry, wuxtry, wuxtry," yelled the kids. "Great Britain declares war on der United States—wuxtry. Great Britain declars war on der United States."

Two thousand people turned startled by the "news." Two thousand pairs of eyes fixed themselves on the newsboys. Two thousand throats called eagerly for copies of the extra, and two thousand hands stretched forward to grasp the printed announcement.

Stanton and his camera man stood secluded in a building on the board walk and watched intently as the machine recorded the scene. But chagrin enveloped the faces of the mob when the ruse was discovered, and Stanton had to make a quick getaway before he was made the goat of the irate "fall-guys."

MIS JACKIE SAUNDERS

This talented Balboa star was educated at St. Joseph's Convent, Chestnut Hill, Philadelphia. Her first motion picture experiences was with the Biograph Company. Then followed an engagement of over a year with the Universal Company. She finally was engaged by the Balboa Company to play ingenue and leading roles, in which capacity she has made more than good. Some of her latest successes have been in "Rose of the Alley," a play written by herself, and in which she was featured. Miss Saunders was also featured in "Will o' The Wisp," "Sunbeam," "Little Jack," and others.

MORRISON-POPPE OPEN OFFICES FOR THE REVIEWING OF FILMS.

E. V. Morrison and Harry H. H. Poppe have opened offices in the Times building under the firm name of Managers' Screen Reports. This service is for exhibitors who subscribe either yearly or half yearly, who desire an advance report on all feature films. They have made arrangements with producers to review in private and with the Board of Censors all films, and their reports are sent to subscribers and followed up with an index to facilitate the matter of knowing each film reported on. Messrs. Morrison and Poppe are well known in the motion picture business and their idea, while not new in any way, should bring results. Mr. Morrison was formerly connected with the Billboard and the Mutual Film Corporation.

PATHE GETTING FINE WAR PICTURES

Women as "Cameramen"

The statement has been widely circulated that genuine war pictures are impossible to get ,that mobilization maneuvers and libraries furnish practically all the war news in films. That this is contrary to the truth is proven every week in the Pathe projection room in Jersey City when the newly arrived negatives are shown. Some of the battlefield views are so horrible that it is impossible to make use of them. Piles of unburied dead ready to be cremated, long burial trenches filled with the mangled remains of what once were men, and tangled heaps of human flotsam and jetsam of the conflict are all shown. Such realism is, of course, unadapted for public showing.

War pictures are ,it is true, very difficult to get, but not so much so as in the early days of the war. It is interesting to note that owing to the absence of most able-bodied Frenchmen on the firing line that Pathe has been driven to the necessity of using women as cameramen. The sight of these Pathe "camerawomen," trudging along with camera and helper, has become a fairly common sight in Paris. It is reported that they have proven themselves quick to learn, reliable and competent and certainly those who accompany the army for the Pathe News have shown plenty of nerve as well. In several instances they have been able to get to places where cameramen were not allowed, which goes to show that human nature is the same everywhere, and that a pretty feminine face and pleasant smile have a wonderful potency in overcoming difficulties.

Some of the stars playing in the **L. S. Rothapfel and "Doc" J. Victor Wilson** are in a class by themselves when it comes to entertaining and satisfying the most observant and particular audiences that patronize the most beautiful and largest motion picture theater in the world.

TOM TERRIS

Tom Terriss started work this week at the Kinetophote studios at Coney Island on the first of the series of famous Terriss plays which he will produce and star in for the Kinetophote. He had chosen "A Man's Shadow," which he wrote for his father, the great William Terriss of the London stars, and "A Man's Shadow" went into rehearsal on Monday afternoon.

It was learned at the Kinetophote offices the same day that Anna Luther, who has been a Lubin star for more than a year and who previous to that was a member of the old Reliance Company where she went to leads within two months after having been cast for her first screen drama, has been chosen by Mr. Terriss to play opposite to him in the new piece. She will have the part of the wife in "A Man's Shadow."

Miss Luther is not only known for her beauty, which gained for her the titles "The Poster Girl" and "The Fifth Avenue Girl," but also for the many daring things which she has done in pictures. Being thrown from an ocean liner, being hurled from a swift auto off the end of a pier and other similar "stunts," have been to her the work of the day.

She was born in Newark, N. J., not so very many years ago and went in for pictures about two and a half years ago. She has always been an athletic girl and fond of dancing as well as out-of-door sports. In dancing she has won many cups and has received almost as many offers to go on the stage in dancing acts, but she she prefers the "Movies" and has determined to stick to them.

Carl Stockdale, who takes the part of a gambler in Essanay's play, "Broncho Billy's Judgment," won so much money in the game that he was in a blue funk a whole day afterwards because it was only stage money.

LIST OF FEATURE MANUFACTURERS WITH WHOM ARRANGEMENTS HAVE BEEN MADE FOR THE SCREENING OF THEIR FILMS.

Also programme, including All Star brand, California M. P. Co. brand, Life Photo brand, Popular Plays and Players brand, N. A. Wolfe Co. brand, Tiffany brand.

Alliance programme, including Excelsior brand, Favorite Players brand, Masterpiece brand, Progressive brand, Select brand.

Box Office Attraction Co. programme, Continental (Mutual Film Corp.) Blinkhorn's programme, including Deer brand, Hepworth American brand, Turner Wilms, Ltd.

Electric programme, General Film Co.'s special features, George Kleine's attractions, Kriterion programme, Paramount programme, including Famous Players, Bosworth, Lasky and others.

Syndicate Film Co., "Zudora," Warner's features, or United Film Service, including Mittenthal brand, Premier brand, Savoia brand, Starlight brand.

World's Film Corporation programme and Apex, Cosmofotofilm, Cosmos, Dyreda programme, European Feature Film Co., Film Releases of America, Films Lloyd, Great Northern, Great Northern Special Features, Greene's Photoplays, Itala brand, Kinetophoto, Lemund, Lewis Pennant Features, Picture Playhouse Film Co., Ramo, Sterling, Variety, Whitman's Features, and many others.

ANNA LUTHER

Leo White was locked in a trunk while making a scene in Essanay's comedy, "Sweedie and the Hypnotist." He was unable to break it open and when the lid was pried off he was gasping for air like a fish out of water.

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ALLEN CURTIS,
Director
JOKER-UNIVERSAL CO.

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You will find here your exact fabric-favorite—your exact pattern-pet—your exact style-standard—at a price you can afford to pay.
And if you're not yet familiar with Zinnamon-tailoring—here's your cue:
Down-to-today suits and overcoats at $20 to $40 and in between.
ZINNAMON'S
705 South Spring Street.

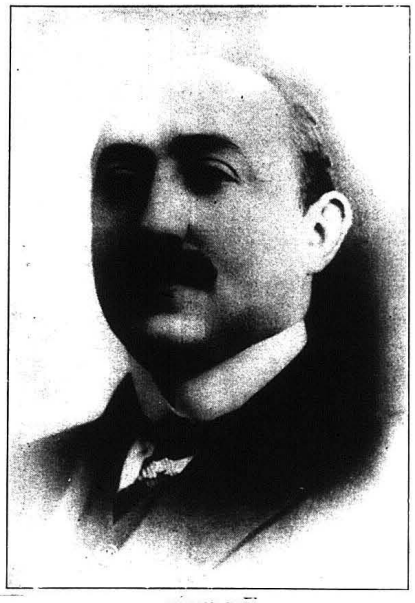
Harry Todd, as "Mustang Pete" in Essanay's comedy, "Sophie's Sweetheart," landed a blow on "Slippery Slim's" ear in their battle for the hand of "Sophie," that still shows a mark. He declares that it was accidental, but "Slim" shakes his head and is waiting patiently for the next encounter.

Wallace Beery, in performing a hazardous feat in the Essanay comedy, "A Maid of War" (with Swedie"), fell fifty feet from a rope ladder into the icy water of Lake Michigan. He was fished out with a boat hook.

Latest New York News

President of the Box Office Attraction Company, the Man Who Smashed a Moving Picture Trust.

William Fox, a few months ago, sat in the officee of the former manager of a branch exchange of The Box Office Attraction Company. At the telephone was the manager connected with a long distance call and Mr. Smith at the other end wanted a feature for three days. It was a big week in his town, and he was anxious to get something "extra special"—and was willing to pay almost any price. He wanted immediate service, as his own regular exchange had thrown him down pitilessly. There was only one good big feature of ours that happened to be open at the time. The manager smiled complacently, and with a self-satisfied air quoted a figure that was palpably exorbitant. The deal was closed. Mr. Fox quietly inquired what it was all about.



WILLIAM FOX.

"How much do you ordinarily get for the subject Mr. Smith has booked?" he asked after his inquiry was satisfied.

"Why, I only get twenty-five dollars a day, but this is an emergency, and Smith has got to have it, so he should pay double," answered the manager, flattering himself on his unerring judgment. Mr. Fox said nothing, but asked for Mr. Smith's telephone number.

When he got him, he said: "This is Mr. Fox talking, Mr. Smith. I happened to be present when my man quoted you prices, and after a talk with him I find—"

"Well, if you want to soak me twenty-five dollars more I'll give it to you," broke in Smith.

"You're a good sport, Smith," replied Mr. Fox, "but it is twenty-five dollars less than quoted. My man made a mistake."

"There's nothing the matter with the feature?" asked Smith, suspiciously.

"You may send it back if it is. I called up because we have a one-price policy for all customers on all occasions." Mr. Smith is still on the books of the company. He is one of the best accounts we have.

This story sounds old-fashioned, doesn't it? It savors of Abe Lincoln and the Golden Rule. Yet this consistent old-fashioned policy has "made" William Fox. The builder of palatial picture palaces and the pioneer and champion of the "ten-twenty-thirt" show and the originator of the "split week" in vaudeville. To exhibitors of the country, however, he is known as the man who fought the Motion Picture Octopus and won.

In addition to Mr. Fox's official and financial interest in the Box Office Attraction Company, he is, and has been since 1907, the president of the Greater New York Film Rental Company, the only film exchange in America handling licensed motion pictures and not in the trust.

Up to November, 1911, the Motion Picture Patents Company,, which claimed control of every practical device of the moving picture camera and projecting machines, and also claimed ownership of the sprocket used in the best projectors, had been causing havoc among independent studio operators, producers and exhibitors. Those who had invested money in plants and apparatus were harassed, prosecuted and driven out of business. Ambitious producers were thwarted in their efforts to book their films, and exhibitors found guilty or even suspected of patronizing anti-trust companies were deprived of attractions.

In the beginning, to facilitate prompt distribution, film exchanges were licensed in every principal city, and those in charge of these dealt direct with exhibitors, but the Motion Picture Patents Company wanted everything in sight. The licenses of these exchanges were canceled, exhibitors were denied the right to book the sort of features best calculated to draw patronage, and in place of enjoying "prosperity and the pursuit of happiness" they were compelled to fered. And if this were not enough to incite revolt, their film exchanges exacted exhorbitant service charges—any price its inflated sense of might suggested.

When it was discovered that exhibitors were making sufficient money to support their families in comfort, the trust taxed each exhibitor two dollars a week for the use of a machine which he had bought and paid for years before, and which was his rightful property. No one conducting a studio, no producer, no exhibitor was immune from costly litigation.

Of course there was a motion picture camera that it did not molest, but—

This camera was not worth the atmospheric space it occupied. It answered the purpose of the trust, however—gave it a chance to plead that it was not a monopoly.

Feeling secure, the Motion Picture Patents Company and its allies grew bolder. It was a crime for an exhibitor to use any but trust productions, and some of the features they foisted upon the helpless public were disgracefully poor.

With the approach of 1911, the big monopoly was growing very fat and impudent. To establish absolute dictatorship over the motion picture world, the Motion Picture Patents Company determined to attack the Greater New York Film Rental Company. William Fox as president of this company had so far successfully defied the trust. Its threats had been ignored. Overtures to buy his company had been made by the Trust and had been rejected. He was then regarded as an outlaw. At last action was taken. The exchange license of the Greater New York Film Company—one of the first four exchanges established in America—was revoked, and the Trust gleefully anticipated that Mr. Fox would surrender.

But Mr. Fox was not quite ready to quit. He promptly started suit and forced the trust into court, where its methods were sure to be exposed. This move was based upon an exposition of the Federal statutes, which Mr. Fox's attorneys had prepared. It was made plain that control of one patent was not regarded as a monopoly, but that when the owners of a number of patents combined, a monopoly was created.

This position aroused the government, and the Department of Justice in Washington proceeded to smash the trust.

And as a consequence the yoke that galled the neck of the moving picture business was thrown off. The proclamation of emancipation that followed brought freedom to the independent studio, the individual producer and the exhibitor. Each may now act as an independent human being and not feel that he is the vassal of a powerful, unscrupulous trust.

PRESS SYNDICATE ORGANIZED

EDWIN BOWER HESSER MANAGING EDITOR

All American Press Syndicate of which Edwin Bower Hesser is managing editor will make a specialty of supplying leading daily newspapers with weekly illustrated features Music Drama in New York, first night reviews of all premier performances of Operas and Drama, and a special feature of "The Week in Motion Pictures," considerable space to be devoted to the leading photoplays and players, which will also include a four-column picture lay-out.

Mr Hesser, who is the publicity representative of several concerns which includes the Sawyer, Inc., is a capable and energetic newspaper man, and is well qualified in looking after the details of the All American Press Syndicate and should meet with success.

FIRST CHRISTIE LYONS PRODUCTION COMPLETED

"FOR THE GOOD OF THE CAUSE"—A REAL COMEDY

"For the Good of the Cause," the first Nestor production to be completed since the organization of the second Nestor comedy company at the Universay West Coast studios, is completed, banishing any doubt as to the advisability of the new institution that may have existed in the minds of any of the company executives. "For the Good of the Cause" is a real comedy, fully of clean, honest fun of the same sort that has characterized the Nestor comedy productions in the past. In addition to the regular cast of Lee Moran, Eddie Lyons, Victoria Forde, Harry Rattenbury and Stella Adams, the names of "Billie" Rhodes, Carol Penney and Jack Dillon have been added to the list of regular Nestor players.

ARTHUR HUNTER ENGAGES BILLIE REEVES

Arthur Hunter, with offices in the Gaiety Theatre Building, announces that he has just engaged Billie Reeves, the original "Drunk" in the famous vaudeville sketches, of which Fred Karno produced here in this country "A Night in an English Music Hall," and others.

Mr Reeves made a decided and distinct hit, with all audiences and will no doubt continue to please in the pictures as well. The title of the first release will be "Oh! What a Night." As a "drunk" comedian Mr. Reeves has no equal, and his trick falls have always caused spasms of laughter and much applause.

BLISS MILFORD

Still in her early twenties, Miss Milford has to her credit, in addition to her stage work, the leading woman's parts in such films as "Grand Opera in Rubeville," "Two's Company," "The Drama and Hoyville," "Christmas Eve," "The Grandfather," "A Dollar Saved is a Dollar Earned," "A Matter of High Explosives," and others.

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WILLIAM GARWOOD NOW WITH THE UNIVERSAL

Former American Star Will Play With Imp

William Garwood, who made such an enviable reputation as leading man of The Thanhouser and American Companies, has joined the Universal forces to play leads in the Imp productions under the direction of Lucius Henderson. Mr. Garwood was leading man for the American Company on the Pacific coast when he decided to affiliate himself with the "Big I."

Though this brilliant young actor is well known in the east and has many friends both among the screen and legitimate players, he has spent the last two years on the west coast. It was as a Thanhouser star that Garwood first moved west. Under this brand he played leads in the feature productions, "Under Two Flags," "The Woman in White" and "Lucille." Later he was transferred to the Majestic.

Then the American Company offered opportunities not to be overlooked, and Garwood transferred his effects to that company's studio at Santa Barbara, Cal., where he appeared in a series of dramas and features.

CENTAUR - BAYONNE STUDIO OPEN TO OUTSIDE PRODUCERS.

Owing to the fact that David Horsley has sent all of his producing forces to Los Angeles for the winter, the Centaur studio at Bayonne, N. J., has been offered for rent.

The Centaur studio has just been equipped with Cooper-Hewitt and Kleigel lights, is glass topped and, in point of equipment and arrangement is second to none in America.

Evelyn Selbie, a pretty Western Essanay actress, has taken up dancing as a fad. She has learned all the latest steps

REORGANIZED ALCO BUYS MARIE DRESSLER FOR $100,000

Release on Regular Program

The newly organized Alco Film Corporation, under the presidency of Walter Hoff Seely, began their career this week by announcing that the franchise of the California Motion Picture Corporation was allowed to lapse ,and that in the future another well-known producing company would replace the Western organization.

Mr. Seely and his associates, upon the elimination of certain other directors, began a campaign to procure several other producing firms of the quality of Life-Photo Film, B. A. Rolfe, Popular Plays and Players and The All Star Feature Corporation. Mrs. Wiggs of the Cabbage Patch was to have been released by the Alco concern this week, but when affairs came to a head and the newly installed officers decided on the new plans, it was thought best to substitute Lina Cavalleri in "Manon Lescault" for Mrs. Wiggs of the Cabbage Patch, and the California Motion Picture concern withdrew from the Alco program.

President Seely, commenting on the radical change, merely said that an Eastern producer was ready to step into the Alco program and that this made the Alco considerably stronger and brought all the producing concerns into direct touch with the parent company. The matter of shipping printing, prints of the films, etc., from the Pacific coast to the central office in New York, thence back to the exchanges, entailed too great an expense and too great a possibility of delaying releases.

That the Alco concern, under its new board of directors, and with their new policy just in the borning, means to fortify its clients with an absolute money-attracting program, was evidenced too this week when announcement was made that Ad. Kessel of the New York Motion Picture Corporation and Mr. Seely of the Alco had arranged to release the great comedy, "Tillie's Punctured Romance," with Marie Dressled, as a regular unit on the Alco program.

"Tillie's Punctured Romance," in which Miss Dressler and Charles Chaplin played the leading roles, has undoubtedly caused more comment in the industry than any other film within remembrance. Max Sennet, the director, considers it his best work and authorities claim it is the most highly amusing comedy film ever produced.

The Alco Film Corporation paid Ad. Kessel $100,000 for the rights of "Tillie's Punctured Romance" and will release it Monday, December 21.

Nine different styles of four-colored pictorial paper exist for this release, and when Mr. Seely wired his exchanges that the famous comedy would be released December 21, the exchanges doubled their printing orders and announced their intention of billing it like a legitimate production.

Jane Cowl, the stage's most beautiful woman, will be shown in the All Star Feature Corporation's production of "The Garden of Lies" early in January.

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To secure a stunning wardrobe right up to the minute, Virginia Kirtley, new star of the Beauty company at Santa Barbara, spent an entire day in the fashion shops of Los Angeles, choosing gowns and wraps. Forthcoming releases of the Beauty brand should have a particular interest for the women "fans," for in addition to the play they will see a fashion show.

Charles Swickard is putting on "In the Tennessee Hills," with good looking Charles Ray and Enid Markey in the leads; this at Inceville, of course. Swickard is the latest director engaged by the New York Motion Picture Corporation, and Charles Ray enacts the part of a boy who sees his mother killed and revenges her death, being himself saved by an absolutely new idea which it would be unfair to give away at this time. The part suits Ray splendidly.

Six years ago Charles Ray was with Willie G. West, playing stock and musical comedy at Phoenix, Arizona, and Ray was just rising in the professional scale at that time, and he could act, sing and dance and was willing to do anything he was called upon to perform. In the same company was the ingenue Jane Urban who was taking small-parts, and the two were good griends and would help each other over the rough places by kindly criticism. The company disbanded and Ray went one way and Miss Urban the other. The other night at a charity ball they met and recognition was mutual. Miss Urban is still in musical comedy and Charles Ray has been with the New York Motion Picture Corporation for two years now.

"The Last Chapter" is ready to be cut and assembled and should be one of the pictures of the year. It has the advantage of splendid direction and Carlyle Blackwell has "done himself proud" in this superlative production. A Zulu village of Kraals was built by the side of a stream and the South African scenes were put on with the help of a man who was born and lived in Africa, and who won distinction during several of the native uprisings there. William D. Taylor has reason to be proud of the first picture he produced for the Favorite Players' Company. Excellent support was given Mr. Blackwell by Ruth Hartman, John Sheehan, William Brunton, Harry Kernan and others.

It is easy to understand why Lucius Henderson, the veteran director, and William Garwood, leading man, make such a splendid working "team." As it was in the old Thanhouser and Majestic days, so it will be in the future, for both are artists and both are gentlemen in the best use of the word. There is that perfect understanding which leads to the most satisfying results. Their work is bound to be interesting.

Fay Tincher accidentally becomes a leading figure in a divorce proceedings in the fourteenth of the "Bill" series, where she is featured as Ethel, the stenographer, playing opposite Tammany Young, who is again seen in the role of Bill, the office boy. Ethel is greatly chagrinned when she finds her new beau is a married man and very brutal to his wife. She helps the woman to obtain a divorce, incidentally gets a client for her employer, who is an attorney, and the brutal husband gets his just deserts. Tod Browning appears as the attorney.

Linda Griffith of the Miles Company is through with horses, as the result of a little mix-up that she had not long ago. She and Assistant Director Fleming were working in a picture in which the action called for them to drive rapidly past the camera in a buggy drawn by two fiery steeds. When they had dashed by the lens, she asked Mr. Fleming to slow up, and he replied that the horses were out of control. They stayed for the big show, which ended very fortunately when the horses had a difference of opinion as to which side of a tree they should go. One went one way and the other the other, and the buggy was left in the middle. No one was hurt, but "no more."

Myrtle Stedman is still playing in the two Bosworth companies at one and the same time. With Elsie Janis, under the guiding hand of Phillips Smalley, she enacts a heavy, while she is the daughter of Macklyn Arbuckle under the direction of Lois Weber in the other. Miss Stedman has been getting almost notorious as a motorist of late, and her challenge to the women of Southern California has been answered and a race is likely in the near future. Myrtle has long been known in Los Angeles as a very daring driver, and has the reputation of not losing her head in a pinch.

A lesson in gambling is told in the one-reel Reliance, "A Night's Adventure," written by George Hennessy, and produced by Donald Crisp. A physician, traveling through a small town, gives emergency treatment to a section boss, who has been injured. After the treatment the physician goes to a gambling hall, and to pass the time away starts gambling. By a streak of luck he breaks the bank. He is trailed by the gamblers, but his life is saved by the daughter of the man whom he has treated. A realistic fight scene is one of the features of this production. Walter Long and Howard Gaye are featured in "A Night's Adventure."

Miss Lolita Robertson began her career at the Alcazar Theater in San Francisco and made her first big success in the "Admirable Crichton." She was subsequently with Henry Miller in "The Great Divide."

Spottiswoode Aitken of the Mutual-Reliance Company has had a long and varied experience on the stage. He manifested a desire to become an actor at an early age, but met with the sternest sort of parental opposition. His people are of the strictest sort of Presbyterians, and the theater to them meant that their son was destined for eternal damnation. Three times did the young Scot run away from home to join a theatrical troupe, only to be brought home ingloriously by a constable, but on the fourth attempt he was successful and joined a traveling company, which was about the country giving performances of all sorts. As there were only eight in the company, and they performed among other plays the works of Shakespeare in their entirety, it may be well imagined that the members of the concern were worked to the limit. On more than one occasion young Aitken has played as many as six characters in one evening.

Pauline Bush is again appearing in a western character, this time in "Where The Forest Ends," and Joseph De Grasse is taking a character himself, well as directing. William Dowlan and Lon Chaney are also in the cast. One wonders what part Miss Bush will appear in next, for she is providing a series of surprises to those who at one time thought her talent lay in the direction of serious drama only.

Frank Borzage and Louise Glaum had an impromptu "ducking" recently in a cold fresh water lake in the Bear Valley, California, during the production there of "The Panther," a forthcoming release of the Ince companies. Climaxing a thrilling series of events, Borzage, as a young hunter in the north woods, and Miss Glaum as a "daughter of the forests," elope in a canoe. The couple were engaged in rehearsing the scene, and in coming about, as Director Walter Edwards called them back, the canoe upset. Both were plunged into the icy lake, and Borzage in two strokes reached the side of the actress. She did not need his help, however, for she herself is an expert swimmer. Both grasped the overturned canoe and were hauled to shore by the others of the company. Then Borzage and Miss Glaum had to bask in the sun for an hour before they were able to proceed with the scene.

It will be strange when "A Political Feud," an Ince feature treating of an urchin's rise to worldly success, is released to note with what a fine degree of perfection both Richard Stanton and Arthur Maude have personified the college youth. Mr. Stanton has had a long association with the American stage, while Mr. Maude is equally as well known in English theatrical circles. This, of course, means that neither of the actors is a stripling. They are by no means "veteran players," but it is a safe bet that they are beyond the age of books and the campus.

And yet each portrays a college youth with an air of adolescence that is remarkable. One of the big punches" of the story occurs while, during the action of the piece, Stanton and Maude are at college and they both seize the opportunity granted them to score heavily during the time that they were "studiosus discendi."

George Siegmann, the well known "heavy" man, has now branched out as a director. He is directing the two-reel Majestic feature, "Vengeance Is Mine," written by Frank E. Woods. Billie West is featured as a trusting country girl, who is tricked into going through a mock marriage ceremony with a city youth. The man leaves her and then marries a rich girl, who has been selected for him by his father. The plan of revenge carried out by the girl makes this release an excellent offering. W. E. Lawrence has the role of the city youth, with Florence Crawford appearing as the girl's mother. Siegmann has been with Mr. Griffith for a year, taking part in his big feature productions, including "The Avenging Conscience" and "The Clansman."

George A. Beranger is producing, for the Majestic Company, the one-reel thriller, "Branch Number Thirty-seven," featuring Loretta Blake.

A thrilling tale of love, hatred and revenge is told in the Reliance two-reel feature, "The Lost Receipt," written especially for Director F. A. Kelsey by Frank E. Woods. Eugene Pallette is featured, assisted by Anna May Walthall and George Cosgrave. The plot hinges on a receipt for money, which is lost. The receipt is recovered and used as a curl paper by a little girl in curling her doll's hair. "The Lost Receipt" abounds in thrilling and novel situations. The burning of a factory is one of the principal features of this attraction.

Leo D. Maloney is now with the Glendale Kalem Company, under the direction of J. P. McGowan. He was with Tom Mix in the Selig Company for a long time and did some fine work. He made a decided hit as the stage driver in several of the western pictures that Mix produced, and showed the nerve and skill of a veteran.

Harry Pollard and his American Feature Company spent a few days on the island which lies a few miles from Santa Barbara and where a number of scenes were taken for "The Quest" in which Margarita Fischer is featured. Both Mr. Pollard and Miss Fischer like the new company which includes Joseph Singleton, William Carroll and Robyn Adair. "The Quest" is approaching completion and another feature is in preparation.

Director Richard Stanton, of the Ince companies, was surprised to learn during the production of "A Political Feud," a forthcoming Ince release, what a large amount of natural talent abounds in youngsters in and about Santa Monica, Cal., where the Inceville studios are located. In the early part of the action of the story, children play the important roles, and Mr. Stanton was obliged to recruit to the ranks of the players a number of boys and girls ranging in age from eight to fourteen years. He had no trouble in finding the juveniles. A multitude responded to the call. But he thought he would have trouble in getting the chosen ones to do as he commanded before the camera. He was mistaken. The youthful novices took to the task like ducks to water and succeeded in putting over the scenes with great success.

Richard Stanton and Arthur Maude, the eminent English actors, are seen to fine advantage in "A Political Feud," a forthcoming release of the Ince companies. Mr. Stanton is at his best when playing a strong virile character such as he interprets in this two-part production, while Mr. Maude, too, is quite at home with the same type.

The story relates the life of a poor lad who, by honesty and strict application to hard work, succeeds in defeating the schemes of his enemies and being elected governor. It begins with an introduction, showing the lad as the helpmate of his mother, a washerwoman. He is given the opportunity one day to resent the unwelcome attentions of a gang of rowdies to a pretty little daughter of the rich. She develops to be the sister of the lad's enemy at college.

In later life the two men run for governor on opposing tickets and the girl, who as a child had been befriended, frustrates the attempt of her brother to ruin the other candidate's chances of election.

From start to finish the story is replete with exciting incidents, a fight between the poor student and his annoyers at college being a thrilling and realistic affray.

A heart interest story, dealing with the romance of two brothers, is graphically told in the two-reel Majestic feature, "The Old Fisherman's Story," produced by John B. O'Brien. Spottiswoode Aitken, R. A. Walsh, Jack Conway and Mary Alden are the principals in the cast.

"The Old Fisherman's Story" will be a Majestic release as part of the Mutual program.

Mary Alden's fondness for violets caused her an uncomfortable half hour when she first came to California. She landed in Los Angeles in January, when violets cost about a dime a piece in New York and as she was going to dinner that evening she telephoned the clerk at the hotel to have five dollars' worth of her favorite flowers sent to her room. They came up while she was out, and on her return she was surprised to find about a bushel of the fragrant blooms on her table. She thought that some mistake had been made and was greatly worried lest she be held liable for what looked to her Broadway eyes like nearly a million dollars. An interview with the clerk relieved her mind, but she has gotten over her habit of getting quite so many.

When Tom Mix staged the big rescue scene in "The Thundering Herd," it came nearer to being a real rescue than had been intended. In his constant endeavor to stick to the realities, he picked out a horse for Bessie Eyton to ride that was so tired that the charging buffalo nearly ran her down, going much faster than she was when he snatched her from the saddle with the infuriated herd right behind them. The shock was so violent when he picked her from her saddle that her heels came in contact with her head, and the state of collapse in which she appeared was real and not make-believe. She was so badly jarred that she was forced to quit work for the rest of the day.

There is a very pretty romance connected with the meeting and subsequent marriage of Max Figman and Lolita Robertson. Mr. Figman was in the employ of John Cort and engaged all of his people. Mr. Cort had been for years a friend of Miss Robertson's family, and gave Mr. Figman a picture of her, saying that he was sure she would be a desirable accession to the ranks of the Cort companies, and that he would like Mr. Figman to engage her if possible. Mr. Figman says: "I fell in love with the picture and carried it in my pocket for a year before I had a chance to see the original. When she walked into my office in New York at the end of the year it was all off, and I engaged her on the spot." She played with him in "Commencement Days," "The Substitute," "Mary Jane's Pa," and "Fine Feathers."

Virginia Kirtley, since joining the Beauty company at Santa Barbara, has become known there as the "girl with the smile." Much space is being devoted to her by the local newspapers and they all refer to her in this manner. Four Beauty pictures in which Miss Kirtley has appeared are now finished and will soon be released. Joseph Harris is leading man of the company and plays opposite Miss Kirtley in all of the releases.

Myrtle Steadman says that Macklyn Arbuckle is one of the most adapted and congenial actors she has ever played with. They have just finished in "It Is No Laughing Matter," the four-reeler produced by Lois Weber and Miss Stedman, the Bosworth, Incorporated, leading woman is awaiting the preparation for the next photoplay, which will probably be "Captain Courtesy," by Edward Childs Carpenter.

SCENE FROM "THE GHOST OF SMILING JIM"
TWO-REEL GOLD SEAL DRAMA

An old couple were watching a picture the other night and when the name of Reina Valdez appeared on the screen, the following conversation was overheard:

"Valdez must be Russian or Welsh."

"No, paw, she looks like Irish."

Just then the one-who-knows tapped paw on the shoulder and whispered:

"Valdez is a Spanish name."

"Thankee," said Pa, "I might a knowed it was a dago langwidge."

Anna Little is keeping up her good work in "Changed Lives," under the direction of Otis Turner, and she has a part which gives her plenty of possibilities for acting. Starting as a servant she inherits a fortune from a man who has loved her and she becomes a social force. She gives a nice distinction to the two different sides of a woman's character and plays with much strength in the latter part of the pictures. Big settings and capable acting by Anna Little, Herbert Rawlinson and William Worthington.

J. P. McGowan who was directing and taking the "heavy" lead in "The Hazards of Helen" series is still in the Sisters' Hospital. On the day he fell from the telegraph pole and fractured his pelvis bone, his leading woman, Helen Holmes was out of bed for the first time in a week for she had been threatened with pneumonia. The following day saw her at the bedside of McGowan who will not be around for some time yet.

Louise Glaum is a very refreshing young person. She is just as naive and appealing as she was in the days when she was "trooping" and success has not turned her head in the slightest. Her smile of greeting is as winsome as ever and the only difference is the wonderful improvement in her art, and oh! how she has worked and studied to attain her present standing on the motion picture stage. Miss Glaum is doing sterling work with the New York Motion Picture Corporation.

Charles Ray and Enid Markey are made the principal characters in "The Fortunes of War," a thrilling story of the Mexican revolution, just released by Thomas H. Ince. The story hinges about the experiences of a young American, who is in love with the beautiful daughter of a Mexican general of the Huerta forces. Against the opposition of the father, the young man takes the girl away with him and together they defeat the efforts of a band of conspirators to prevent the match.

For many of the scenes Mr. Ince sent the complete company to a town near the international boundary line where they succeeded in obtaining the proper settings. Beautiful photography, combined with splendid acting and an absorbing plot, make the production one of intense interest and value. Direction of the piece was in the hands of Jay Hunt.

Jos. Massey has left for Santa Barbara to join the Santa Barbara Motion Picture Co., where he will play juvenile leads with the comedy company of that same name.

Director Melford of the Lasky Co. is beginning a second picture with Harry Woodrufff in "A Gentleman of Leisure." His first picture with Edith Taliaferro was declared most successful.

Gretchen Lederer, now a valuable member of the Universal Co. is playing heavy roles with Director Frank Lloyd. Her first appearance with the Universal was with J. Warren Kerrigan, in "Terrance O'Rourke, Gentleman Adventurer," where she acted so splendidly that the Universal Co. secured her for a lengthy stock engagement.

Al. E. Christie, Nestor director de luxe, made a one-reel comedy, "A Maid by Proxy" in two days, with Lee Moran, Billie Rhodes and Johnny Dillon. He is starting "And The Deacon Swore," with funny Lee Moran as the Deacon, Billie Rhodes and with "Pop" Manley, the 85-year-old juvenile as the Bishop. In the meantime Eddie Lyons directs and takes the lead in "When Cupid Helped a Thief," with Lee Moran as the detective and with Vicky Forde and Penny Ferol in the cast. The "Nestor" comedies are always with us, thank goodness.

Ed. J. Le Saint of the Selig company is finishing up his two-reeler "The Passer By," a story of the civil war, concerned more with characterizations than with actual fighting and in which Stella Razeto has a delightful part. Miss Razeto looks charming in "period" costumes. Guy Oliver plays opposite her in his usual finished manner.

RELIANCE COMPANY PRODUCES "A CHILD OF GOD."

The Reliance Company is producing the four-reel feature, "A Child of God," written by Cyrus Townsend Brady. It is being directed by John G. Adolfi at the Reliance and Majestic Mutual studios.

In "A Child of God" is told a gripping story of the west. It shows the regeneration of a man from a wild, tough rancher to a clean-cut citizen, with an object in life. This man scorns religion; he considers the Bible an unclean thing. He loves a girl with all the passionate ardor of a son of the west. She repudiates him because of his character. One day there comes a great change in his life. He is forced to read the Bible and then the inner man in himself is awakened. He literally fights his way to the side of the woman he loves. In true western style he thrashes his rival and wins the girl in spite of herself.

"A Child of God" abounds with thrilling situations. One of the scenes shows how this ranches reads the Bible for the first time, when he is pressed into service as godfather to a baby, whose mother is dying. This is the beginning of his fight to be a better man. How he overcomes the intrigues of his scheming rival provides one of the most thrilling situations in the picture. Sam de Grasse is featured in the role of the rancher, with the beautiful Francelia Billington playing the part of the sweetheart. Richard Cummings also has a prominent part. "A Child of God" will be a Reliance release as part of the Muautl program.

OTIS TURNER PRODUCES "CHANGED LIVES"

Otis Turner is working on a three-reel dramatic story of rather unusual calibre. The story concerns two women in different walks of life who volunteer their services as nurses to the government. The plot is decidedly interesting and the many exciting scenes in the production will make the piece one to be long remembered. The battle scene which will involve the services of over fifteen hundred men is scheduled to be fought at Universal City some time during the coming week. Mr. Turner is making arrangements to have the infantry and artillery of Fort Rosecranz on hand for the big battle scene. Herbert Rawlinson, Anna Little, William Worthington and Beatrice Van have been assigned to the leading roles.

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VOL. 1. No. 23 LOS ANGELES, CALIFORNIA, CHRISTMAS, 1914. PRICE 5 CENTS

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and
Happy New Year

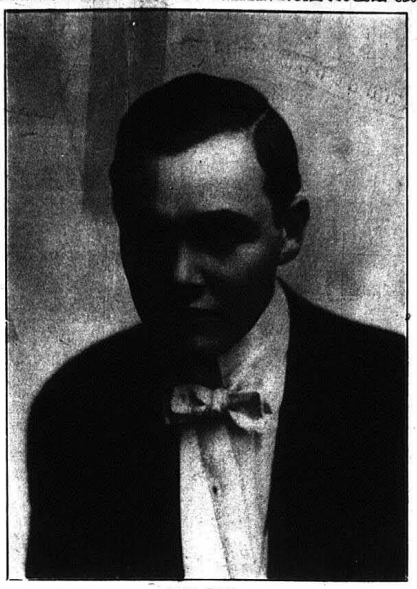
Francis Ford
and
Grace Cunard

Universal West Coast Studios
Hollywood, Cal,

Merry Christmas

Happy New Year

EDNA MAISON
Universal West Coast Studios, Hollywood, Cal.



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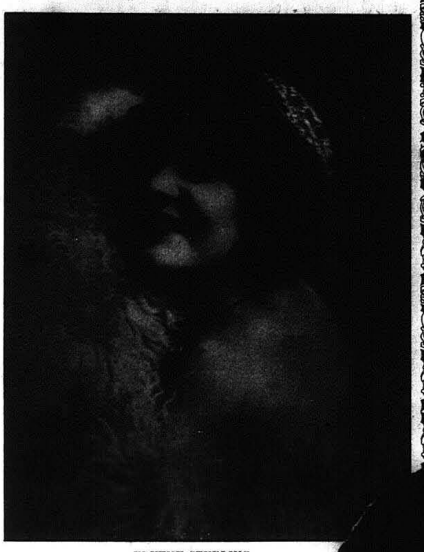

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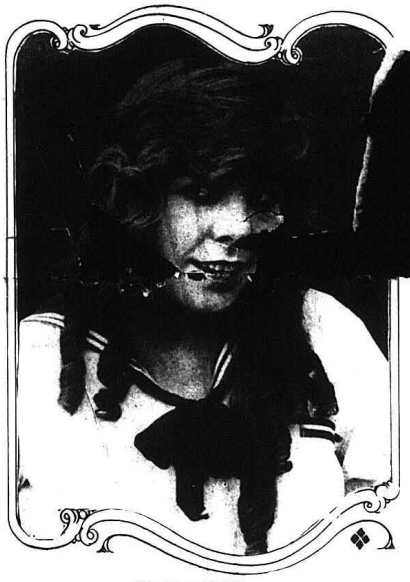
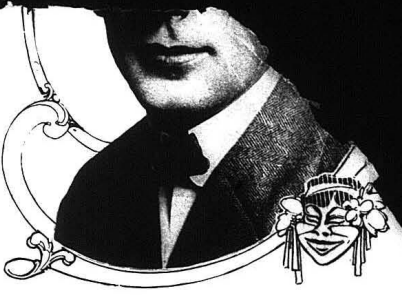
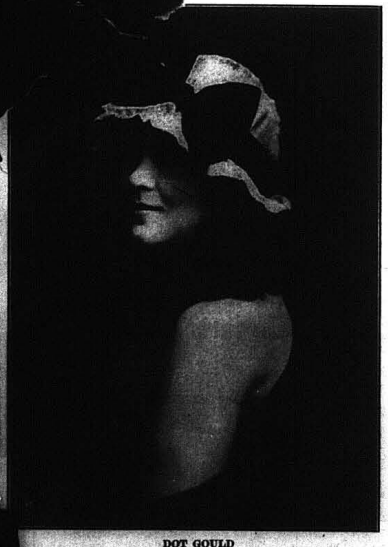


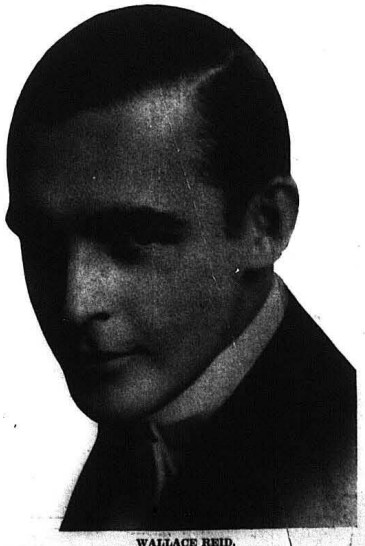
GOLDIE COLWELL,
Tom Mix-Selig Co., Glendale, Cal.



WM. FRANEY,
Comedian, Joker-Universal Co., Hollywood, Cal.



DOT GOULD
Sterling Motion Picture Co., Hollywood, Cal.



WALLACE REID,
Reliance Co., Hollywood, Cal.

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The PHOTOPLAYERS WEEKLY

The Only Publication in the West

Devoted to the Motion Picture Interests

THE OFFICIAL PUBLICATION OF THE PHOTOPLAYERS, INC., LOS ANGELES, CAL.

VOL. 1. No. 23 LOS ANGELES, CALIFORNIA, CHRISTMAS, 1914 PRICE 5 CENTS

MEDITATIVE THOUGHTS AND SOMEWHAT CRITICAL OBSERVATIONS OF AN ART STUDENT CONCERNING THE GENERAL CHARACTER OF CERTAIN PICTURE PRODUCTIONS

FOR SEVERAL YEARS HAVE BEEN KNOWN AS "FEATURE FILMS"

(Written by Frank Wiltermood)

FOR NEARLY three thousand years the drama has been to the world one of its chief sources of entertainment, culture and education, and it will not perish from the earth so long as human institutions shall endure. It's immortality is as fully assured as the immortality of poetry, music and painting, with which it is intimately associated. At times the caprice of fashion may lend its allurements to different forms of enjoyment; at times authors and managers may fall short of accomplishment through ignorance or incapacity, while great actors are not always with us. But at such times the drama is not dead, but sleepeth. Even during the long slumber of the Middle Ages the drama was not entirely extinct, for in the Passion Play was represented the greatest of all tragedies, while the secular element was never entirely eliminated from the so-called religious drama.

Earnest study of successive conditions in dramatic productions since the days in Athens—when Thespis strode the boards and puffed his breast in crude tragedies—will prove that criticism of plays and players has been approved by custom and human rights, despite the fact that at times certain reviewers have not been wise or just in their strictures against art and artists. To show the light estimation in which Shakespeare was held during his lifetime we find the following note in the diary of Pepys: "Last night it was my misforture to ... a play calle'l 'A Midsummer ...m,' by that dull rogue ...are. I hope I shall never ...n a miserable play again." ...ere have been few such unwise ...ics as Pepys—else the writings ...the Bard of Avon would have long ...o been driven into obscurity. ...nce it would appear that just, an...ytical, constructive crticism has ...eserved and not harmed, that real... meritorious comment on dramatic ...oductions has been of great bene... not only to the general public, ... also to the playwrights and the ...nagers of dramas.

...uring the last seven years the ...lions of theater-goers throughout ... world have been regaled with a ..., yet silent, form of dramatic art, ...ematography, a mode of opera... whereby sixteen snapshot photo...phs are recorded on each foot of ...ow, celluloid film, with 16,000 ...hese snapshots making one reel, ...part, of the drama or comedy. ...plays, some future historian may ... were enacted before an odd...ng camera, the photographs quickly recorded and then later projected on the screen in mov...icture theaters in every part of ...orld. In these days of the year it would seem that no scholar...vant in cinema art had arisen ...nt out to his colleagues the in...c things that in subsequent ... were frowned upon as sole... too crude for approval.

...haps the motographic histori... the next generation may de... length chapter to conclusions ...ning the so-called "feature ...of the present day. He might ... knows?—have a musty vol...ar him in which would be ...rth the opinions of some ...of the year 1915 who would ... declare that a certain inco... of the narrative, shown in ... the feature productions in ..., marred these costly re...that critics arose who point...hese jarring defects and that ... year or so the best moto...eleases were devoid of the ... of the former pretentious, ...e films.

...recent, generally masterful ...production the leading male ... was depicted as having ... aged relation, so that he, ...r, could rid himself of the ...resence of this relation, en...ealth and take for his bride ...us girl. In telling of this ... we found that some little ...r the commission of the ... slayer was suspected of ...by a few other men, that ... ferret, a detective, was ...seek to discover whether ... had really been slain or ...had died a natural deat... ... saw this story told on ...eens found fault with the ...uth comported himself in ...edly ferrit-like work, be...ld not apparently make ...f his opportunities. The ...slayer, stricken by his ...science, leaves the state... wherein he slew his re...oes to a somewhat dis... ... to regain composure ... spirits, thus afford... ... ample chances to ... at night, ... of the house of crime, scan everything among its contents, look for perhaps a clew here or a sign there—but no such sherlockholmian work was done by the hired officer—he oddly dropped out of the story and we did not see him again until the suspected slayer had returned from his stay of doubtless several weeks in the hospital retreat. It might seem to some that a more adequate representation of the human ferret could have been made, for here lay a target for certain captious critics—and some shot their verbal arrows close to the mark.

In another feature film there was in the narrative an episode of the elapsion of twenty years, following which period of time the story flowed on again in a way remindful of a certain brook. But the heavy villian seemed hardly a day older after the time elapsion than he had appeared at the beginning of the photoplay, a so-called feature production. The character in question had an age of say 25 years before the break in the narrative and would therefore be about two score and a half years old when the story was again picked up, the age when men's locks begin to show traces of gray, when their face bears of course a less youthful mein and when they are surely—much older.

In still another widely-advertised film the theater-goers saw a gas stove in the kitchen of a home occupied by a reformed pugilist and his wife. The boxer strikes a man whom he suspects of trying to flirt with him, the prize-fighter's wife, and for his act of violence is imprisoned, the wife meanwhile suffering for lack of household funds. Leaving the kitchen and the gas stove the impoverished wife obtains a gunny sack, goes to the shore near the docks and gathers—firewood.

These evident discrepancies in narration have afforded some cinema wiseacres food for reflection on the subject of rational deception of events in human affairs. These critics may or may not have realized that perfection in any art is so elusive as to be well nigh impossible of attainment.

In poetry, painting, music and sculpture the masterpieces always show lapses of that almost ideal merit which generally marks the grandly sublime work. The most masterful production in the cinema field is therefore invariably blurred in places here and there by errors in the narrative and in the filming of scenes. These mistakes should, of course, be overlooked in much the same manner that a master miller would not deign to speak ill of a harvest of luscious grain merely because the threshers had neglected to winnow out a small amount of chaff.

Concerning the general nature, character and artistry of the eminently scholarly producer, who furnished us with the excellently poetical release in which the somewhat non-vigilant detectice was shown, it can be said most justly that this producer is thoroughly human, kind in his bearing to all his colleagues, artistic to his finger tips, a striver always for the ideal in cinematography, a maker of beauteous, animated photo-paintings. One of his chief qualities is his studious quest of knowledge, a pursuit that causes him to accept suggestions from well-nigh anybody and everybody.

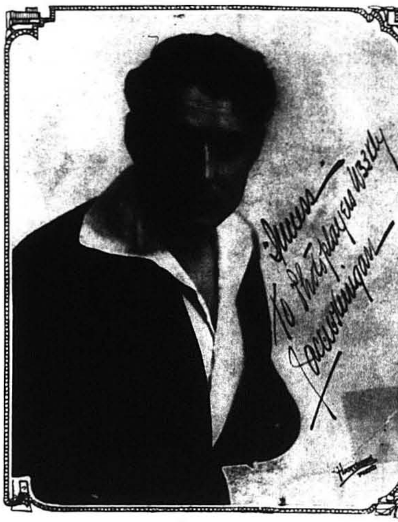
Recently, the writer of these lines had the temerity to write the great producer a letter suggesting certain changes in the use of sub-titles and expecting that doubtless the missive would be received as an unwarranted intrusion into the producer's individual domain—but to the writer's surprise the return mail brought a very appreciative reply in which gratitude was firmly stated for "the valuable suggestions." This episode might be taken by some art students as proving that all really genuine strivers for ideal results in art gladly receive well-meant views of colleagues, outsiders and critics on the work in hand.

Meditative thought on some o. the chaff-like elements in recent big releases would appear to result in a conclusion that perhaps more care should be taken by producers in making the narratives more plausibly rational, in short ,that the scientific side of scenario writing should have a much higher place in cinema affairs. The photo-playwright should be, of course, thoroughly talented in the art of making his dramas have plots and characters that do not tax too greatly our belief in human possibilities. Some film manufacturers may eventually come to realize that "the play's the thing" and be sure, before turning a drama over to a director for filming, that the story-plot does not contain incoherences of narration or depict characters doing things not in conformity with the usual conduct of such characters in real life.

Another conclusion of a thoughtful student of art might be that all the people engaged in producing motion picture film are, in the last analysis of their work, merely learners, or pupils, striving daily to know more and more of the best ways to reach ideal goals in the realm of success. This view of cinema toilers would bring another idea perhaps, that all criticism of the best works in star releases should be tempered by kindly forbearance. constructive views that would praise rather then condemn. It is generally believed by authorities on oratorical art that the master speaker is he who invests his pleadings with softly-uttered ,concrete truths ,thus avoiding drastic condemnation of apparently well-meant works. A sort of poetic license should obtain for the indulgence of producers when their releases come before the stern tribunals of metropolitan critics, for some of these reviewers may at times overlook the fact that every great work of art contains lapses of the general excellence.

Perhaps a time may come in the motographic art when all feature films will be scientifically mapped out before production, the work of preparation to be akin to the task of some master architect who designs sky-scraping office buildings and by days of racking endeavor makes each and every part of the immense structure a rational, exact, sequential and interlocking element in the complete fabric. That this possible, future photoplay-writing labor would be entrusted to scenario geniuses is easy of belief. In such a period, preadventure it might be called the golden age of cinema art, the man or woman who could create and write out in detail the film masterpieces would surely be regarded as an expert, poetical artist of the very highest type, for certainly the day is approaching when moving pictures will have a hundred fold more beauty, educative worth, appreciative patronage and general power in spiritual uplift than they have today.

William Weiss and Max Levy, Roadmen, out of the Chicago World Film Corporation offices had very successful trips and report the general outlook for the future very encouraging.



J. WARREN KERRIGAN,
Universal Star, Hollywood, Cal.

WHEN "BEN HUR" NEARLY FINISHED CHARIOT RACE FOR KEEPS

William Farnum engaged by William Fox, president of The Box Office Attraction Company, to play the title role of Samson, Henri Bernstein's monumental drama which is a production extraordinary release, has had a notable stage career especially in such spectacular dramas as "Ben Hur" and "The Prince of India," both of which he played the title roles. It was while playing "Ben Hur," Mr Farnum recalled the other day while "resting" between two big scenes in the Bernstein drama, that his dramatic career very nearly ended for good and all.

Then incident occurred during the thrilling chariot race between "Ben Hur" and his rival. The chariots side on a treadmill, the horses hoofs thundering furiously as the chariots tear along neck and neck, their drivers bending forward and leashing them furiously. Mr Farnum as "Ben Hur" was frantically encouraging his four steeds to victory when from the hind hoof of one of the animals a horse shoe was dislodged. More by instinct than anything else, so he says Mr. Farnum ducked. The heavy metal shoe shot with the velocity of a projectile so close to his head that a sharp nail which still stuck in it ripped one of his streaming head ribbons into two halves. An instant later the wheel of his rival's chariot came off, an incident which nightly ended their race and the curtain was rung down. Looking behind him Mr. Farnum saw the horse-shoe sticking in a wing. The sharp nail propecting from it and pinned it there. Mr. Farnum still keeps it as a souvenir of his narrow escape. While playing this same part he had several other narrow escapes when the treadmill broke and whirled its loose end like a battering ram through the air.

UNIQUE STUNT FOR WILTON LACKAYE IN "THE PIT."

When in the World Film photoplay Wilton Lackaye in "The Pit" plays the various theatres in Chicago, each lady attending any of the theatres at which "The Pit" is shown will receive with the compliments of the flour manufacturers, a silk sack, containing a pound of flour put up specially to represent a ninety-eight pound sack of the fruit of the wheat. "The Pit" star, Wilton Lackaye and features Gail Kane and Milton Sills. The scenes were made in Chicago and tells the story of Chicago, its Board of Trade, its wheat industry, etc. When Harry Weiss, the Chicago manager for the World Film Corporation, heard it was being made in the city, he got busy. The above is the first scheme. The second was that many prominent wheat dealers posed, three weekly motion picture camera men were on the job taking a moving picture of Wilton Lackaye, making a moving picture. All the critics of the dramatic sections of the daily papers gave Wilton Lackaye space with the result that two extra prints of the film will be needed to take care of the booking in Chicago alone.

TWO THOUSAND ATTEND EXHIBITORS' BALL IN NEW YORK

More than 20,000 of New York's merry-makers braved the most inclement weather that the Gotham has had in a long time, to attend the 5th annual ball of the Motion Picture Exhibitors' Association of Greater New York, Monday evening, December 7th, at the Grand Central Palace. Everybody in the film world was there from the smallest motion picture exhibitor to the largest film manufacturer, exchanging the greetings of the day. The movie actors were there in full force also, trying to impress the exhibitors' with their personal magnetism and popularity. With the interests displayed by the public, manufacturers and actors, in the affair was so great as to make it the most successful affair conducted by the association.

A delegation of Essanay players were on hand, having made a special trip from Chicago for the sole purpose of attending the ball, there were also a large representation of Lubin players and officials on hand, they having come over for the occasion in a special parlor car from Philadelphia.

When heads were counter there was hardly an exhibitor in Greater New York who was not present. Marion S. Pearce, national president of the Picture Exhibitors' League of America, was on hand, coming from Baltimore; Peter J. Jeng, came from Detroit; Nark Corey, from California; Secretary Wilson, from Ohio, and George Wiley from Kansas City, general manager of the Dayton Convonetion and Expostion, completed the quota of national celebrities.

The habitutes of the "silent drama" crowded eagerly around the entrance, each intent upon a sight of his or her favorite among the stars of the screen.

A clever idea was the selling at auction of a picture of Mary Fuller, the Universal star. The "fans" got into the spirit of the thing and the competition was keen, as anyone knowing the marvelous popularity of "The Divine Mary" could expect.

The committee made every effort to please the huge throng that attended. When Madison Square Garden proved unavailable because of the Horse Show, it turned to the Grand Central Palace as the next largest floor in the city. Next year all are assured that the ball will be held in the former place.

The grand march led by a sextette of leading photo players of national repute: Mary Pickford, Francis Bushman, Anita Stewart, Earle Williams, Clara Kimball Young, Mark MacDermott, Mary Fuller, King Baggot, Marguerite Snow, James Cruze, Gene Gauntier, Jack Clark, was the most unusual thing of its kind ever seen at such a gathering.

Among those present were T. W. Dodge, W. R. Rogers, Arthur James, Stanton Leeds, Albert S. Levino, Miss Catherine Countiss, Miss Flagg, Mrs. Gazelle Marche, Little Madge Evans, Miss Caroline French, Miss Clair Mersereau, William H. Tooker, Will Davis, Ed. Roseman, G. J. Flanigan, Fraunie Frauholz, Master David McCauley, Master Frank Blaney, Master Forrest McCumber, Mrs. Sue Balfour, Miss Vivian Tobin, Julia Hurley, Mr. and Mrs. Dick Leslie, Nicholas Dunaew, Mr. and Mrs. Frederick Stine, Mr. and Mrs. Leon Sherburne, Mr. and Mrs. Harry Reichenbach, Mary Fuller, Mary Pickford.

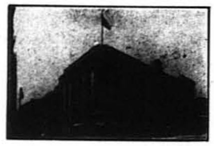
Mr. and Mrs. William Brandt, Mr. and Mrs. A. Vorzimer, Henry Yusem, Miss Vorzimer, Mr. S. Vorzimer, Mrs. Seigler, Judge Leon Sanders and wife and Judge Alexander Wolf and wife.

Mr. and Mrs. Kope, Mrs. Tams, Sunkist Dugan, Mrs. J. W. Sunler, Mr. and Mrs. Oscar Eagle, Lester Mayne, Mr. and Mrs. Harry Keepers, Rosie Rosenbach, Jack Hines, Jacob Wilk, Arthur Leslie, Earl Williams and Sam Spedon.

Mr. Fred L. Stone, Mr. Leon Sherburne, Mrs. Harry Reichenlads, Mr. Irving Cummings, Miss Mabel Taliaferro, Mr. Walter Hoff Seely, Mme. Olga Petrova, Miss Anita Stewart, Miss Kate Price, M. Albert Roccardi, Miss Mary Maurice, Mr. and Mrs. Marsden, Miss Ethel Lloyd, Miss Ethel Cochran, Mr. William Shea.

Paul Gulick, Jack Cohn, Geo. A. Lessey, May Abbey, U. X. Whipple, Walter Edwin, King Baggot, Francis M. Nelson, Carl Laemmle and wife, Julius Stern, Stuart Paton, Ben Wilson, Dorothy Phillips, Hary Meyers, Rosemary Theby, S. D. Pelzman, Brinsley Shaw, W. R. Cudlys, Mark Dintenfass, Alex Goldman, Irene Wallace, Geo. Kann, M. H. Hoffman, Manny Goldstein, Jos. O'Donald, Johnny Powers, Arline Pretty, Chas. Ogle, Hobart Henley, Wm. Garwood, Joe Brandt, R. H. Cochrane.

Here is the list of people associated with the Kinetophote and the K. C. Booking Co., Incorporated, who were to be found in the box No. 106 at the Exhibitors' Ball on Monday evening: Russell K. Dougherty, Edwin August, Tom Terriss, Anna Luther, Bliss Milford, Ira H. Simmons, Alma Martin, John Spooner, Jerome Wilson, Arthur Bisgood and "Jack" Cunningham.



"STRAND" MOST REMARKABLE THEATER IN N. Y.

New York's newest theatre, "The Strand," which has been open since last April, is the most remarkable institution of its kind in the world, and also the most beautiful and comfortable theatre to be found in this country or abroad. It has a policy new to the world of amusement—a policy which has already been copied with more or less success throughout the country. Not only are the entertainments of a standard such as has never heretofore been presented, but the surroundings are so luxurious and dignified and in exquisite artistic taste that a performance witnessed at the Strand will not soon be forgotten.

The moment one enters the exquisite lobby the air of refinement is perceived. The lobby itself is the handsomest in New York, and all the advertising matter displayed are original hand-painted water colors, encased in beautiful artistic frames. The young lady in the box office says "Thank you" when you buy your ticket, in a manner that makes you feel that you ... really welcome. The gray uniformed and gloved doorman thanks you as you give him your ticket and salutes you in truly military style as he hands you back ... stub. The chief usher salutes y... when you enter the large auditorium and thanks you as you show him the color of your ticket; after wh... hands you over to an usher ... corts you to your seat, supplie... with a program and a fan, if ... weather is warm, and salutes you ... fore he leaves. As you glance at yo... program the following notice will be found at the top of the front page:

"Our policy will be to present continuous entertainment from mid-day until eleven o'clock at night that will embrace the highest products of the moving picture realm, combined with a musical program of originality and quality. We will endeavor to CREATE always—to offer at all times only such entertainment that will be consistent with American manhood. Our house is a theatre for mothers, daughters, sisters and wives, where the purity of their thought will be conserved above all things."

The decorations, draperies and art work are an inspiration of taste and skill in harmonizing color and effect everywhere apparent.

The color scheme throughout is French gray, gold and rose, which produces an atmosphere of restfulness and beauty. The murals on the side walls represents the senses, and the delicate subject over the proscenium is a pictorial reproduction of the dreams of life. The stage curtain is made of heavy brocaded velvet with hand iluminated embroidery.

Novelties and innovations are everywhere apparent ;in the original system of lighting, the architectural construction, the system of ventilation ,etc., in fact the Strand Theatre is built on lines absoltuely original and different from every other theatre in the world.

The Mark Strand Theatre Company, owners and operators (Mitchell H. Mark, president; Moe Mark, vice-president; Eugene Falk, treasurer, and Max Spiegel, secretary), have spared no trouble or expense to make the Strand the most beautiful and comfortable theatre in the world, even to the extent of installing an emergency room which is in charge of a physician and trained nurse.

The same idea that has been carried out in the construction, development and appointment of the theatre building is also carried out in the entertainment. To this end the services of S. L. Rothapfel, as general managing director was obtained. Mr. Rothapfel is considered the greatest of moving picture exhibitors in the country.

The Strand program each week is so varied and interesting that the theatre is besieged with crowds so great that the large auditorium, seating 3,500, is taxed to its utmost capacity at every performance. The entertainment as a rule consists of one large photo-play, The Strand Tropical Review, which includes up-to-the-minute news pictures from every corner of the entire civilized world; a scientific study, travel pictures and a comedy. The musical program consists of classical and popular selections by the Srtand Concert Orchestra of twenty-five soloists under the able direction of Carl Edouarde, and selections from Grand Operas by a quartette of opera singers. The orchestra is seated upon the stage amid bowers of flowers and plants. The bill is changed every Sunday, and the performance is continuous from noon to 11:30 P. M.

MARY FULLER

Wanted To Star In Kitchen Not On Screen

MARY FULLER

"No, I did not want to become an actress when I was a little girl," said Mary Fuller, the popular little Universal star, when speaking to the interviewer at the studio. "I wanted to be a cook and a good one. We had an old darky mammy, and she was the greatest cook in the world. She surely knew how to make chicken and waffles in real Southern style, and, believe me, I certainly did like that as part of my daily meal. Why you know, every time that I could get away from my nurse, I was in the kitchen with Aggie, our old mammy and watched her bake and cook. One day I expressed a desire to become a cook and Aggie told me that she would teach me how to make the nice things to eat."

"Well, Aggie kept her promise and I'll bet you that there is not a woman in the theatrical business that can prepare chicken and waffles in Southern style as well as I can." You know my home was in Washington, and 'Daddy,' who held a big Federal position, was always entertaining members of Congress and other Federal officials. One day he came home early in the afternoon, and told mother that he was bringing a Southern Senator to dinner and wanted Aggie to make a real Southern dinner. Mother, told him that Aggie, had gone to Baltimore for the day and that she did not know what to do.

"Well, yours truly spoke up and said, 'Mother, I know how to make a chicken and waffle dinner and lots of things nice to eat. I've learned every secret and recipe that Aggie knows.

"Well you should of seen Daddy laugh. 'You cook,' he said. 'The idea, a little snipe of a brat thirteen years old, wants to cook a real Southern dinner for a great United States Senator. I should say not, I want his friendship.'

"Why of course I began to cry, wouldn't you," pouted the little star. Then Daddy began to jolly me, but my pride was hurt and I would not give in. After a long plea on his part, asking me to forget it, I told him that the only way I would forget it would be when they let me cook the dinner. He was very reluctant, and mother who was of a very diplomatic nature did not take sides, she just laughed.

"Finally, Daddy said, 'If you must, you must; go on and cook the dinner, and if it isn't all right I will take the Senator to one of the hotels, for just as long as he gets the real home cooking he will be satisfied.'

"Well, I just fell to and got really busy. I got the market basket, went out and bought the supplies as proudly as any little newly wed. Then back home I came and started to prepare the dinner. It took me three hours before everything was in shape. But, believe me, it was worth waiting; because when the dinner was over I was the produest little girl in the Capitol city. The Senator expressed a desire to father to see the cook and thank her. Daddy, with a smile all over his face, said certainly. There she is, the little youngster with the curls. She prepared that meal, as our cook was not at home today.

"All that the Senator said to me was: 'Miss you are the greatest little cook I have ever met, and if I wasn't an old married man I would let you cook for me for life.

"Was I surprised? You bet, and I did not know how to answer him, either. I just sat there and looked straight ahead at Daddy without opening my mouth. I think my tongue was paralyzed, because I did not even say thank you sir.

"And do you know he never forgot me. Why when I was down South last winter, he called at my hotel and presented me with a beautiful diamond studded locket, bearing the inscription: 'To the best little cook in the world.'

"Look, isn't it pretty. I would just as soon part with my life as with the locket. It is the most precious belonging I have."

TWENTY-NINE—

The Divine Mary, as she is called by the members of the Universal, says that whenever she has a few days to herself that she arranges a chicken waffle dinner for her friends in her apartment and there they make merry and enjoy Southern hospitality. She believes that getting into the kitchen is the greatest recreation from photoplay work.

Miss Fuller says that she hopes that some day soon, the Universal people will cast her in a picture where she can play the part of a little mother and cook a chicken and waffle dinner, while the camera man is cranking away. And he need not be jealous when he sees her cooking, for she will see that he gets a bit of the delicious meal.

When Miss Fuller was fifteen years of age her mother discovered that Mary had a voice and sent her to the Washington Conservatory of Music, where she studied for two years. It was her mother's intention to have Mary continue her studies abroad, but the little star was very anxious to show her vocal ability and obtained a position with a musical show. She had a small part and few opportunities. This did not satisfy the ambitious "lassie" so she began "casting" her "net" for something better and was finally induced to enter the picture realm. This at the time, Miss Fuller was reluctant to do as she did not believe there were any possibilities for her. However, she was mistaken as in the first picture she was cast in by the Edison Company, Mary was a success. The versatile young artist in her three years' of service with the Edison Company has appeared in hundreds of different roles in as many pictures. She played the role of Mary Cuyler in the Edison serial, "What Happened to Mary." Her wonderful work in this role made her a prime favorite among the "movie" patrons and the every ready manufacturers' alert to grab a good thing, started flirting with Mary to induce her to join their forces.

It was a hard task to get the young star to tear herself away from the Edison Co., but the Universal people made her such an attractive offer that Miss Fuller finally consented to join their organization, providing her director, Walter Edwin, would be engaged to direct any picture in which she would be cast. This they readily consented to do, as Mr. Edwin is considered one of the best in the class of directors.

Miss Fuller lays claim to her success through the capable direction of Mr. Edwin, as he is always on the alert to select the propert material to show off the little star to her best ability.

Among some of the plays that "The Divine Mary" has appeared in, are: "Hearts of the Hills," "His Big Chance," "The Witch Girl," "Will of the Wisp," and "A Girl of the People."

Arrangements are now under way to star Miss Fuller in one of the most pretentious productions that the Universal Company has undertaken. As soon as arrangements are completed the title and day of release will be announced.

DAMON AND PYTHIAS

Beginning tomorrow, Saturday, two performances will be given every Saturday and Sunday night at the New York Theatre, where the Universal's photo-spectacle, "Damon and Pythias," has met with success. This will also apply to holidays. The performances will be given at 7:30 and 9 P. M., and the complete film of six parts and orchestral program of music will be given at each. The new photo-play depicts a strong and powerful story and is the heighth of motion picture art. Knights of Pythias' are taking an especial interest in the production. Twelve lodges of the third district were represented last night. On Monday next "Damon and Pythias" will have its initial presentation at the Fine Arts' Theatre, Chicago, where it will stay for a run. Another film will open on December 14th, at the DeKalb Avenue Theatre, Brooklyn.

OLGA PETROVA.

Popular Plays and Players, "The Tigress"—Also Programme.

Madame Olga Petrova lay at ease on a tigerskin rug in the Fort Lee studios, where her first motion picture, "The Tigress," was being filmed. Between her lips was a cigarette at which she puffed momentarily. Beside her was a costumer, who was an artist in her way, draping about the splendidly modeled figure a glistening cloth of silver. Before her was a camera man, ready for the moment of greatest effect.

The turning of the little handle began. Madame was enacting the role of a woman who had been tortured and imprisoned and had been deprived of her little boy, but who in the end became rich and powerful and lived only to avenge her wrongs. She was supposed to be thinking of her injuries when the clicking of the camera began. An expression of intense hatred came over her face, to be succeeded a moment later by a look of languid malice. All the while slow puffs came from the cigarette.

There was a pause in the momentary picture and Madame laid aside her cigarette.

"I do not like to smoke," she said. "It is not good for the nerves. I do not care for drink either. Why must one always be exotic? Why must one always create characters which really live only in the imagination?"

Her wonderful golden hair was shining and the pose of the poised serpent was retained, but into the face there had come a different expression. The woman seemed capable of enacting any role, but just now she had swept her art aside and was a highly intellectual woman.

"Why should one smoke and drink?" she continued, with her slightest of accents. "It is not good for one. The enjoyment one gets from these things is as nothing compared to the har mthat these things do to one."

This from a woman who a moment before had been as exotic in appearance as her expression now denied her to be.

But the camera man was now ready again and the director. So another cigarette was lighted and again the expression of malice came to the mobile face.

"Think of your wrongs," said the director "smile, but smile as if you were thinking of your wrongs."

The face which a moment before had been calmly intellectual now became that of a *lost* soul—but a lost soul with power and a smile that fairly bit into the beholder.

In a moment more the camera man was done. And Madame stretched out to rest.

"I hope some day," said she, "to appear in a play that shall depict plain, simple motherhood. But just now I must say that 'The Tigress' suits my acting mood. It is a wonderful part that of this mother who has been imprisoned and who has lost her little child. She is a dual character. At first I present her as a simple, loving woman—a wife and a mother. She is interested in the little, elemental things of life. A new utensil for her kitchen would give her the greatest delight. Some new sort of potato peeler would be just what she would like. Fancy!"

And Madame laughed. It was not a laugh at the housewife she was describing, but rather a laugh with her. For the moment this mistress of moods and artiste at depicting them was a housewife.

But as she continued there came a change into her face. Anguish was reflected there.

"Ah, but she suffered," Madame went on. "How she suffered."

Petrova needed to say nothing more. It was all there, mirrored in her face and reflected in her tone.

But the face of the actress now expressed another value.

It showed great reserves of power, but power gained at the expense of gentleness and the other kindly qualities of character.

"And then she changes," went on the vibrant voice. "She becomes a woman who is rich and preys on society, but she is animated by but one motive. She is determined to avenge her wrongs on those who caused them. She is the Tigress. But once again she becomes softened when she finds a trace of her child, and finally she comes in a measure to her old self."

And then Madame went on to tell me something of her life. She has appeared in many countries, in most of the countries of the world. In each she has been highly successful. In many of them she is known as an artiste of rare and exquisite power. She has even played in South Africa, appearing there in an act from some standard dramatic work, with her own company. Madame is also a singer, possessing a voice that has contralto and soprano tones, with an exceptional middle register.

"I think that I may say," she went on, "that I was fairly successful in all of the countries in which I played with the single exception of America, at first. I was playing at the Tivoli Theater in London when the late Henry B. Harris saw me. He told me that he liked me. I was engaged to appear for eight weeks at the Follies Bergere. I came to the United States June 26, 1911. I played and sang at the late Folies.

"But I felt that I was throwing away my talents. The audience which drank and ate did not understand me. I made no impression. So I was glad to leave the Folies when my time was up. I felt that I had failed, but it was not a failure that I could lay to myself. I had succeeded in every capital of the civilized world and in some of the uncivilized world, and I felt that there was no reason for not expecting ultimate success in New York.

"So I determined to work and wait. I would play here in New York until my opportunity came. I went into the musical production, 'The Quaker Girl,' playing the part of Diane. When this engagement was finished I had a chance to go into vaudeville with an engagement at the Fifth Avenue Theater. I asked them to put my name in small electrics. I wanted to be billed very small, indeed. I was. But—well, at the end of two weeks I was in big electrics over the entrance. Since then I have been so fortunate as to be able to advance steadily."

In "The Tigress" Madame Petrova makes her screen debut. Critics of things pertaining to the latest form of dramatic art say that her mobile face and her fine figure, coupled with her art, will make her one of the great figures of the screen drama.

This newest artiste who has entered the world of filmdom was born in Warsaw in 1885. Her mother was a Polish noblewoman and her father a titled Englishman in the diplomatic service. Madame has never told much of her parents for publication.

"They do not like my being on the stage," she said, "and so of them nothing."

As a little child Madame Petrova acted, as a young girl she acted, and now as a young woman she is still the center of stage attraction. She was educated in Paris and Berlin, but made her debut on the legitimate stage in the company of Lord Anglesey in London at the age of twenty. Anglesey, it will be remembered, was the eccentric peer who converted his ancestral chapel into a theater where he appeared frequently with his family jewels hung about his person.

Engagements in many countries followed, with constant returns to London. With the playing of many parts there came a broad development in her art. She did not limit herself to several big successes, wearing them and herself threadbare, but played big scenes from many plays, and always with a competent supporting company.

"And so, at last," Madame Petrova told the interviewer, "I believe that I have found myself and my art at its broadest and best. Art should be the medium for the expression of an idea or a set of ideas. That 'The Tigress' is. The idea of motherhood and the idea of the bitterness that comes from the wounding of the maternal instinct in woman is there.

"Some day I hope that Popular Plays and Players will put me into another play of motherhood, which shall have this big idea. The desire of a woman to bear a son for the state. The usual idea of women is that they wish to have children, because 'babies are dear little things.' But that thought, 'I wish to bear children that I may serve the state,' is one that should be expressed in dramatic or screen art, and it could be easily.

"Then there are the great ideas that have to do with the newer order of things that has come to women. I do not mean that I would favor suffrage for women necessarily, but I believe that women are advancing steadily and that in the end one will see a great evolution consummated. These ideas are dramatic and could find expression."

But now another scene was ready for Madame and she made her farewells quickly. But she first explained that Petrova was the feminine form of the name of her first husband, long since dead, Petronovitch.

A moment later this woman of perfect intellectual poise was depicting before the camera the moods of "The Tigress," the creature who lived only to exact a toll for her wrongs.

A HIGH OLD TIME

Mina Films, Dec. 24, 1914.

Josh and Miranda visit the big city on their honeymoon. Josh gets into all sorts of trouble. He flirts with a pretty girl and is trounced by Miranda, takes a trolley ride and returns by auto only to find out that he has a taxicab bill to pay.

The girls crowd around Josh on the beach. Seeing Miranda coming he flees, abandoning her duster and bag.

Eph and Sinda, a pair of colored newly-weds, find the duster and Sinda puts it on. Looking for lost articles, Josh mistakes Sinda for his wife and follows her and Eph to her home. As Eph and his friends play cards, Josh crawls in through Sinda's window. Then he discovers his mistake for Eph, Sinda and the rest pursue him.

Miranda joins in the chase. Josh and Miranda crawl into a little house whic his blown up by a United States Army Explosion test, using aeroplanes to drop bombs. The explosion lands Miranda in the river. She is rescued by two policemen who take her to the police station. As Miranda is arguing with the sergeant, Josh arrives through the roof. He and Miranda, re-united, embrace.

BRILANT JOINS EASTERN UNIVERSAL PUBLICITY DEPT.

Arthur M. Brilant, formerly publicity man in Los Angeles, has joined the eastern Universal publicity staff under Paul Gulick, and will have charge of the Universal's syndicate department. Brilant is well known on this coast, having been at one time press agent of the old Adolphus theatre now the Hippodrome. He has just returned to the United States from a three years' tour of the world. His last connection was with the New York City News' Association and prior to that he was city editor of the Renacimiento Filipino, the leading native daily daily of Manila, P. I.

OLGA PRINTZLAU CLARK

This young woman is today known as one of the best writers in the dramatic field. She is the author of fifty-three successful scenarios, all of which have been sold and produced. Some of her latest successes are:

"Redemption," Balboa Co.; "Little Sunbeam," Balboa Co.; "Abide With Me," Pathe Co.; "Moth and Flame," Pathe Co.; "Path of Sorrow," Warner's Co.; "The Broken Toy," Imp Co.; "Restitution," American Co.; "Imitations," American Co., and "Motherhood," Beauty Films.

The last mentioned play created a wonderful stir in the film world, and one critic states that it comes as a revelation to the people, as a new and exquisite idea. The story was told in such a delicate manner thru the medium of extraordinary poetry Miss Clark has received a great many of letters from the public and different producers asking for another play like "Motherhood." She has been commissioned by the American Film Co., to write a four-reel play of a similar nature, featuring lovely Miss Margarita Fischer. This new play, from present indications promises to be a wonder in beauty and originality. Miss Clark is peculiarly gifted with ability to perceive the finer and more delicate things of life and it is these little things that make her work more original and exquisite than the average. An unusual purity of mind and understanding shines through each little thing she writes.

Dichard Harding Davis once said, on witnessing a play written by her, "Her plot is original: Like a lovely jewel in a rare carved setting."

Miss Clark, although only twenty-one years of age, has been appointed scenario editor at the Exhibitor's Studios and the Santa Barbara Film Co., but owing to her husband's engagement with the Frontier Film Co., she gave up these positions to be with him. She is the bride of Hal Clements, they having been married only two months. She is confining her free-lance work exclusively to the American Film Co., the Beauty Brand and the Imp Co.

WORLD FILM SECURES CHARLES K. HARRIS' GREATEST SONG SUCCESS.

The World Film Corporation through General Manager Lewis J. Selznick, has secured the motion picture rights to Chas. K. Harris' two greatest song successes, "Always in the Way," and "Break the News to Mother."

The Dyreda Art Film Corporation, of which J. Parker Read, Jr., is general manager, has arranged to produce these two successes at their studios and the work of casting has already begun at the Dyreda Art Film studios. Special productions are to be made for both of these films and it is planned that they will become sterling features in the World Film Corporation service.

WILLIAM H. TOOKER

William H. Tooker, who plays the leads in the productions of the Life Photo Film Corporation, is an actor of long standing on the legitimate stage, having been under the direction of such celebrated managers.

Mr. Tooker played the part of Lawrence Westbrook, banker, in the five-part feature release of the Life Photo Film Corporation, "The Banker's Daughter," and the title role in "The Greyhound," released by the same concern.

Mr. Tooker also played the part of Dr. Sherwood in the stupendous western psychological drama, five part, "Northern Lights," and is hailed to be a most accomplished and finished artist.

His work in Europe, has been pronounced by the critics who have seen "The Banker's Daughter," and "The Greyhound," as being the highest form of dramatic acting they have been privileged to witness.

UNIVERSAL GETS LONERGAN

Lloyd F. Lonergan, author of "The Million Dollar Mystery," and almost every big Thanhouser Photoplay from the inception of that concern, has quit his position of producing manager of the Thanhouser establishment to become a writer of features for the Universal Eastern stars. He is now spending much time in the conference with Julius Stern, manager of the Imp Studio, and with Ben Wilson, William Garwood and Miss Mary Fuller, for whom latter stars he will create his first Universal stories. The acquistion of Mr. Lonergan, whose record of Thanhouser successes has placed him in the front rank of American scenario experts, is considered one of the most important Universal has made of late.

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ALLEN CURTIS,
Director
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JACK WHITE
Cashier
HOLLYWOOD, CAL.

TOM FORMAN
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Lasky Feature Play Co.

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Latest New York News

Harry Palmer, the well-known war correspondent and newspaper cartoonist is sent post hates to Belgium to make a series of sketches of the Siege of Liege.

With his assistant he takes ship for Rotterdam, and is there transferred to a small launch which, manned by Belgium peasants, runs up the River Scheldt to Antwerp. There he succeeds in purchasing an airship from the military authorities and flies to the scene of action. This flight is replete with comic, as well as thrilling sensations. Bombs burst in the air close to the machine, the cargo is thrown over board and funny things happen on the ground along the route until the aeroplane finally lands safely on the hilltop overlooking the battlefield and half ruined fortress of Liege.

There, Mr. Palmer sets up his easel and starts to sketch, but the wear and excitement of the journey have tired him out and he falls asleep at his work. A weird dream occurs to him, and the fanciful and ludicrous things he sees are all set forth in the screamingly funny cartoon picture which follows.

The artist is finally awakened by a vigorous slap which he administers to a mosquito which is seen fattening upon his head.

Max Figman has a horse for sale. As a recreation, he has been doing a little horseback riding between periods of labor, and a few days ago he went out for a canter, accompanied by Miss Lolita Robertson, who starred with him in the "Truth Wagon," which he produced recently. Just what happened is not disclosed, but it must have been rather unpleasant, for when the party reached the studio Mr. Figman was sadly rumpled and since has offered to part with the horse at a very reasonable figure.

Arthur C. Melvin, now assistant manager of the Philadelphia branch of the World Film Corporation, has made strides in the moving picture line. Having come from the legitimate stage only six months ago, his activities have been so great as to make him a valuable man.

"When there is a firm in existence that makes better film than the firm that I am now with, I hope to be with them," said Harry Weiss, Chicago manager of the World Film Corporation, as he signed the 138th contract. Mr. Weiss is perhaps the best known film man in Chicago and he has made a record for himself that is the envy of every exchange man in the business. Due to his popularity fully 60 per cent of the business is gotten through Mr. Weiss. This backed by good features makes a combination that is hard to beat.

Jones Linick and Shaefers big State Street House, The Orpheum in Chicago has started in on World Film features. Every Sunday at an admission price of 15 cents with an electric sign and a banner that can be seen a mile off the Orpheum announces the attraction. The deal was negotiated by R. H. Fox of the World's Film office and Mr. Moore representing the Jones Linick and Shaefer interests.

When Clara Kimball Young appeared in "Lola" (a film version), the Chicago offices were swamped for film to take care of the bookings. The results were, two extra prints were used and Chicago now has two theatres down-town running the film indefinitely, besides the regular Shubert bookings scattered all over the city.

Arthur S. Kane, assistant manager of the World Film Corporation, is away on a two weeks' business trip for his company. His itinerary will bring him to Philadelphia, Washington, Atlanta, New Orleans, and Dallas. From there he is not certain which way he will travel but he will make a careful study of conditions in everyone of the cities mentioned, giving special attention to conditions in the feature field.

Leon J. Bamberger was notified at 6.30 last Monday night, that he was to leave on the next train for Indianapolis. The train left at eight and he was ready for action in Indianapolis on his arrival there. He is to do special work for the World Film Corporation's branch in the Indianaway ten days.

The World Film Corporation's Chicago office had for visitors this week the following people: Fred Woodyatt, Bio Theatre, Moline, Ills.; Owen McKivett, Bijou Theatre, Racine, Wis.; J. Sigfried, Bijou Theatre, Decatur, Ills., and J. A. Lisey, Davenport, Iowa.

The cast of "The Avalanche," the forthcoming five-part feature release of the Life Photo Film Corporation, is completed. The company will start on the production Monday, December 7th.

This cast is an exceedingly strong one, and preparations are being made to produce this photoplay feature on an extravagant scale.

Permission has been granted by the N. Y. Stock Exchange for the taking of the interior scenes, depicting a panic on the floor of the Exchange.

The leads of the cast is made up as follows:

John Malvin Grey	William H. Tooker
Helen Grey, his wife	Caroline French
Rose Gray, his sister	Claire Mersereau
Ruth, his child	Little Madge Evans
Ashton Cameron	Ed Roseman
Phil Carlton	Frauncis Fraunholz
Mrs. Vaugran	Catherine Countiss
Mrs. Barrington	Sue Balfour
Polly, street waif	Vivian Tobin

Miss Catherine Countiss has been busily engaged for the past two weeks' at her modiste's ordering an extensive wardrobe to be used in the produtcion.

This photoplay will be released under the Alco program.

Do you know that pretty Peggy McCall, is assistant manager of the Kinotophote Publicity Department?

Yes, and she is a real live one. On the job every minute and knows the value of publicity.

"Pretty Peggy" hails from Denver, Colo., and was enticed to New York City, by the Vitagraph Co., some years ago. They placed her in the reading department, where she read over 5,000 plays, books and scenarios. That's a whole lot for a little girl. But she did not mind it. Between times she was engaging members of the various casts.

After two years with that concern, she was inveigled into joining "Happy" Jack Cunningham's staff at the Kinetophote. Jack, does not regret it either. She has put over some big publicity stunts and made the wily editors like them.

When you are in the big town, step into see Peggy, especially if you hail from the West.

Mr. Edward M. Roskam, president of the Life Photo Film Corporation, returned from New Orleans with the cast which completed the filming of Booth Tarkington's beautiful drama, "Springtime." Mr. Roskam was almost beside himself with enthusiasm when recounting the beauties of the production.

He states that the conveniences afforded him by the Municipal authorities in New Orleans, permitted the taking of scenes that under ordinary circumstances, could not appear on the screen.

He also stated that while the production cost quite some more than was originally anticipated, the beauty of the picture, and the decidedly satisfactory results obtained, justify the added expenditure.

Mr. Roskam stated that no where else could have appropriate scenes been secured than New Orleans, where the basis of the whole story was originally laid by Booth Tarkington.

Tom Terriss, who is producing the Terriss plays for the Kinetophote, holds that the entrance to the Grand Central Palace is nothing for a British subject to attempt to negotiate until he has had more experience in breathing the damp winds of Lexington Avenue. Mr. Terriss and Mrs. Terriss sailed gaily by taxi to the Exhibitors' Ball last Monday evening and all went well until they had disembarked. Mrs. Terris has a large and beautiful hat with plumes upon it. This hat caught the fancy of the coy December wind. The hat went sailing down the avenue, with Terriss in full cry behind. He retrieved the treasured piece of millinery, but, as he stooped to pick it up, his own treasured bonnet was snatched from his head and the sprinting records went to smash then and there. However, Tom Terriss was at the ball and he jolly well liked it.

The Crystal Company has produced a film which should appeal to all fat girls. "The Fat Girl's Romance," to be released on Tuesday, December 29th, is a side-splitting comedy with a laugh in every foot of film. Not only will it excite the risibilities of all girls blessed with a goodly share of embonpoint but in addition it should give thin folks reason to be thankful that they tip the scales below 150 pounds.

Francis X. Bushman is ably assisted in a scene from Essanay's photoplay, "Every Inch a King," by the Illinois Naval Reserves. The naval reserves rush from their boat, the Dubuque, to aid him when Bushman, as King Leofric, is attacked by his enemies. This makes the scene one of exceptionally realistic action.

The Life Photo Film Corporation has secured an option on the services of Miss Minnie Dupree, the vaudeville and legitimate star, to appear in a forthcoming five-part feature release to be produced by that company.

Miss Dupree has received several flattering offers from almost every other photoplay producing concern in the country, and finally determined to offer her services to the Life Photo Film Corporation from Messrs. Sanger and Jordan, her agents, who are endeavoring to secure an appropriate vehicle in which Miss Dupree may be properly starred.

This adds another shining light from the legitimate stage to the ranks of photoplayers.

The Life Photo Film Corporation will shortly announce a succession of five-part feature releases, adaptations from stage plays, options having been secured by them on twelve of the greatest dramatic successes produced in this country.

The Life Photo Film Corporation, beginning with the month of January, will produce two five-part features a month. As to whether this additional feature will be released under the Life Photo brand has not as yet been determined by the directors of that company. It is possible that the additional program will be released under another name, although the productions will be managed by the same executive staff and forces that are engaged with the Life Photo Film Corporation.

Mr. Goldburg, the secretary and executive manager of that company, in an interview, stated that the popular accord with which the feature releases of his company have been received by state right buyers, justifies the continuation of the policy of the Life Photo Film Corporation, who produce high-class adaptations from dramatic successes of the legitimate stage, produced upon a scale with infinite regard to detail.

Mr. Goldburg further stated that with the improvements and enlargements now being made at the company's laboratory in Grantwood, N. J., the facilities of the company will be doubled.

King Baggot pronounces vase with the long "a." Recently a young actress, arranging some flowers in her dressing room at the studio when King Baggot entered

"See what a beautiful vawse of flowers an admirer has sent," said the actress.

"Vos?" inquired Baggot. "Vose? Vos is los with the vos of flowers?"

And now King Baggot wonders why the actress doesn't speak to him.

Fido, the Hungarian fish-hound is as healthy as most dogs are but when he swallows a bunker of the deadliest germs in captivity the 4 hole town jumps into the river to escape his carcasses. "Gem and Germs" is the title of the L-KO comedy in which Fido makes his debut. It will be released on Sunday, January 3rd.

The matinee idol of a considerable part of feminine United States, Orrin Johnson, has just been engaged by B. A. Rolfe to star in the forthcoming photoplay, "Satan Sanderson," which is to be released by Alco. In Satan Sanderson, the popular young star makes his screen debut.

A large number of leading roles in important plays have been Mr. Johnson's Broadway portion. His last big work in New York was his creation of the leads in "The Marriage Game" and "The Three of Us."

He is a native of Louisville, Ky. As a youth he went on the stage in the company of Effie Ellsler. Within two months he was her leading man, a position he held for three seasons.

In 1880 the young actor began a connection with Charles Frohman which lasted for many seasons. In that year he played the juvenile lead in "Men and Women," a play that ran on Broadway for one year.

Since that time Mr. Johnson has been seen in many plays, always in a leading part. He has been chief male support for Richard Mansfield, Maude Adams and Annie Russell. While he was with Miss Russell his work won first place in critical favor. His creation of the "Judge," in the late Clyde Fitch's "The Girl and the Judge," and his juvenile lead in "Mice and Men," with Annie Russell, were real contributions to stage history.

In "Satan Sanderson," film critics agree, the popular star has a role that fits his personality.

Russel K. [illegible] the Kinetopho[illegible] Boston this we[illegible] situation there, [illegible] attend the Exhib[illegible] resentative of the [illegible] Dougherty had j[illegible] a trip to Chicago, [illegible] the K. C. Booking [illegible] the Mahers buildin[illegible] he found the western [illegible] enthusiastic about [illegible] his belief that the big [illegible] as "Markis," "The G[illegible] and "The Spirit of the [illegible] going to go big in the w[illegible] time to come.

Mary Pickford is s[illegible] arrive during the coming [illegible] the report is unofficial.

Edwin August, who is [illegible] ducing and starring in fea[illegible] tures for the Knickerbo[illegible] the ball of the Exhibitors' L[illegible] Pennsylvania on Tuesday eve[illegible] the representative of the [illegible] phote and the K. C. Booking C[illegible] corporated.

President Walter Hoff Seele[illegible] the Alco, Thanksgivinged at his f[illegible] Nyack, New York. His first real [illegible] in weeks.

Ben Turpin, Essanay comedian, [illegible] mourning the loss of his pet tri[illegible] mule, which has taken part in s[illegible] many Essanay comedies. The mule [illegible] finally became too old to be in good [illegible] form and was retired to a farm on a [illegible] pension. Turpin visits his faithful [illegible] old pet every Sunday.

Henri Bernstein's masterpiece, "The Thief," the Charles Frohman Lyceum Theater success, C. Haddon Chambers' "The Idler," the Daniel Frohman production, Henri Bernstein's "Samson," the Charles Frohman Criterion Theater hit, with William Gillette and Constance Collier; Porter Emerson Browne's "A Fool There Was," Klaw and Erlanger triumph, and Robert Hilliard's greatest success, David Belasco's "The Girl I Left Behind Me," Charles Frohman's Empire Theater opener and Israel Zangwill's "The Children of the Ghetto," Liebler and Company's great production, will all be shown soon at the leading picture theaters in the country.

William Fox, often referred to as the "King of the Movies," has in process of production at his motion picture studios some of the biggest stage hits in twenty-five years, which he expects to release through the Box office Attraction Company, a distributing organization with branch offices in the principal cities of the country. "Lil's Shop Window," the remarkable story from the pen of Victoria Cross, and "The Walls of Jericho," Alfred Sutro's great social drama, in which James K. Hackett starred, are now on circuit and are being shown throughout the country to record-breaking audiences. Claire Whitney and Stuart Holmes are starring in "Life's Shop Window." Edmund Breese is being featured in "The Walls of Jericho."

Some of the stars playing in the William Fox film productions extraordinary are Dorothy Donnelly, Richard Buhler, Robert Edeson, William Farnum, Wilton Lackaye, Charles Richman, Catherine Countiss, Eduarde Jose and Thedda Barra.

Mr. Fox has scored the scoop of the decade in signing up Betty Nansen, the great Scandinavian tragedienne and creator of the Isben roles. This is the first time in the history of the picture business that a star was brought to pose in a moving picture film. Miss Nansen has been decorated by numerous potentates.

At the Strand Theater, New York, "The Rose of the Rancho," David Belasco's famous success, will have its premier screen production. It is said that the film version excells the original production in many ways. The picture production was staged at Monterey, San Jose and Hollywood, California, in the exact locale of the play. There are 480 beautiful scenes, and Miss Bessie Barriscale will be seen in the principal role supported by a cast of rare balance and excellence. The piece was produced by the Jesse L. Lasky Feature Play Company under the direction of Cecil B. DeMille.

One of the stars that Max Figman has uncovered lately is Roy Stewart, the big boy actor who made such a hit with his delineation of Bud Means in the Hoosier Schoolmaster. The big fight scene in "The Truth

"THE THRILL[illegible] OF COUN[illegible]

Count Verace, [illegible] low, makes a great [illegible] girls at a Summe[illegible] with Dora. Georg[illegible] is jealous and forbi[illegible] Count. But she flir[illegible] by dropping her p[illegible] pick up. George [illegible] gether, is more je[illegible] hires a gang of th[illegible] on the Count.

The gangsters [illegible] the roof of a [illegible] jumps up unin[illegible] Count to a railroad [illegible] looses the ropes and jump[illegible] cowcatcher of an on-rushing [illegible] The Count is recaptured by the [illegible] precipice with a thrilling crash but the Count crawls out from under the wreckage uninjured, and goes back to the hotel. He is making love to Dora when George comes in, sees him and faints away, crushed by the Count's triumph.

JESSE LASKY BACK HOME FOR THANKSGIVING.

Jesse L. Lasky, president of the Jesse L. Lasky Feature Play Company, arrived home in New York in time to celebrate Thanksgiving with the members of his family. Mr. Lasky has been to the Lasky studios in Hollywood, Cal., the enlargement of which he has personally supervised in order to make sure that the increased requirements of the business can be met without delay. Mr. Lasky expected to be home by the first of the week, but was detained to complete arrangements with Miss Blanche Sweet, the famous film favorite, who has been engaged to star in the Lasky-Belasco productions. Since the announcement of Miss Sweet's engagement it has been decided to have her appear first in "The Warrens of Virginia," then in "The Woman," and "Sweet Kitty Bellairs."

[illegible]WOODRUFF TO APPEAR [illegible] SCREEN IN "A GEN[illegible]N OF LEISURE" UNDER [illegible]ANAGEMENT OF JESSE [illegible]Y.

[illegible]odruff, the noted dra[illegible] just left for Holly[illegible]pose for the Jesse L. [illegible]tion of the well known [illegible] "A Gentleman of [illegible]ll be remembered [illegible]an of Leisure," [illegible] release in [illegible] Stapleton.

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s made of their rehearsals and them to their actors as the prep- on of a play went on. Every , no matter how slight, shows with glaringly brutality on the een and a man or woman who d been corrected for a faulty walk an improper method of closing a oor and didn't appear to understand ow to amend their shortcomings would, if they could see themselves upon the screen, soon remedy their faults."

Miss Gilbert, with Miss Claire Whitney and Miss Maud Turner Gordon is a founder and officer of The Motion Picture Actresses Red Cross League, which is devoting itself to sewing and knitting different articles for the International Red Cross, during the intervals between scenes in the studios and on "locations." Miss Whitney, who has a relative at the front in the person of Lieut. Col. Oliver Hazard of the Royal London Scottish, originated the idea of the League and is president of it. Already the plan has caught on like wild fire and the click of knitting needles can be heard in studios all over the country from New York to California.

It was at an amature performance given by the graduating class of her high school in Philadelphia that Miss Gilbert attracted the attention of a manager who then and there offered her a small part. Since that time she has been leading woman of the Girard Avenue Stock Company, of the Oliver Morosco Stock Company at the Burbank Theatre, Los Angeles, played opposite to William Collier in "I'll Be Hanged If I Do," and "The Dictator" and was also leading woman with Guy Bates Post and in "The Yellow Ticket." Before joining The Box Office Attraction Company's forces she was leading woman with King Baggot of the Universal.

"I have often thought," went on Miss Gilbert, "what a splendid thing it would be for directors of the speaking drama if they could have moving

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UNCLE SAM LOANS UNIVERSAL A SUBMARINE

An especially timely photoplay is naval drama reissued under the Imp brand to be released on Monday, December 28th. Trapped 150 feet beneath the ocean, the last dying struggles of a submarine's crew and officers make as startling a "thriller" as any one-act play ever put on at the Petit Guignol theatre in Paris. Uncle Sam loaned a real submarine to the Universal for the taking of this picture and the result is a war film which should make a special appeal to Americans in view of the great European war.

Harry G. Keenan burned three of his fingers last week at Inceville during the production of "The Flower of the Desert," a compelling story of the underworld just produced under the direction of Scott Sidney. Mr. Keenan suffered his injury when he ran into a burning building to rescue J. Barney Sherry, who as a dopefiend was perishing within the walls of a hovel. The picture, however, has turned out to be one of the most remarkable of its kind ever photographed.

BENEFIT FOR BELGIAN WOMAN AND CHILDREN AT STRAND THEATRE.

When the benefit performance for the Belgian women and children is given under the patronage of H. M. King Albert of Belgium; L. De Sadeleer, Minister of State for Belgium; Pierre Mali, Belgian Consul General in New York; the Belgian Relief Committee and with the co-operation of the Committee of Mercy at the Strand Theatre, Tuesday afternoon, December 8th, the greatest galaxy of stars ever assembled at one single performance will be seen. Mrs. August Belmont, who is the chairman of the Committee of Arrangements, has been untiring in her efforts to make the affair the greatest artistic success in American stage history.

The entertainment will be unique in every respect and a distinct departure from anything which has yet been presented to the theatre-going public. It will consist of a historical review of the American stage. Well-known stars will be seen in the roles in which they will be most affectionately remembered.

Mrs. Patrick Campbell will be seen in a scene from "Pellias and Millisande"; Mme. Nazimova in "Hedda Gabler"; Mrs. Sol Smith as the nurse in "Romeo and Juliet"; Miss Margaret Anglin in "The Taming of the Shrew"; Miss Ruth Chatterton in "Daddy Long Legs"; Miss Jane Cowl in "Within the Law"; Miss Marie Doro in "Oliver Twist"; Mlle. Derziat in "The Hawk"; Miss Edith Wynne Matthison in "Everyman"; Miss Julie Opp in "Julius Caesar"; Miss Annie Russell in "She Stoops Conquer"; Miss Marie Tempest in "Nell Gwynne"; Miss Phyllis Neilson Terry in "Twelfth Night"; Mr. William Crane in "David Harum"; Mr. Henry E. Dixey in "Adonis"; Mr. William Faversham in "Othello"; Mr. William Gillette in "Sherlock Holmes"; Mr. Thomas Jefferson in "Rip Van Winkle"; Mr. Robert Mantell in "King Lear"; Mr. Henry Miller in "The Only Way"; Mr. Ellen Pilmpton in "Twelfth Night"; Mr. Joseph Weber, Mr. Lew Fields and Mr. Francis Wilson in "Ermine"; Mr. Walker Whiteside in "Mr. Wu"; Miss Viola Allen in "The Christian"; Miss Frances Starr in "Rose of the Rancho." Mr. Holbrook Blinn and Mr. Winthrop Ames will be the stage directors at the performance.

After the entertainment there will be a Tea Dansante" atop the Strand. Miss Elizabeth Marbury has arranged to have Mr. and Mrs. Vernon Castle, Miss Joan Sawyer and other celebrated dancers appear.

The theatre as well as the roof garden have been donated by the Mark Strand Theatre Company.

PALATIAL SETTINGS FOR "THE BEAUTIFUL UNKNOWN"

Infatuated with the ballet girls of the Royal Opera, the young king in "The Beautiful Unknown," a three reel drama to be released under the Victor, brand on January 1, is the despair of his parents. Advisers close to the throne try to induce him to marry one of three sisters of royal blood but the king scorns all the girls.

Finally, the youngest and most daring of the trio disguises herself as a dancer and appears before the king at the royal opera. The king falls madly in love with her and commands her to appear at an open air fete. The adventuresome princess appears suddenly at the garden party before his young majesty and charms him with her classic dances around a spraying fountain.

The superb figure of the young dancer appeals to the king's eye for beauty and he throws himself at her feet. He is not ill pleased when he learns that she is fitted by both birth and breeding to become his wife.

The scenes of this feature costume drama are staged in settings of great beauty. Vistas of palace galleries and gardens, period furniture of the most expensive and beautiful design and wonderful fountain scene in the palace gardens with the entire royal court in attendance are features of a splendidly conceived film which will appeal strongly to all romonticists.

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ALL-STAR FEATURE CORPORATION PURCHASED BY ALCO DIRECTORATE.

Well-Known Producing Concern, Absorbed by Alco Film Corporation This Week.

Pioneer Feature Producing Company.

The All-Star Feature Corporation of which Harry H. Raver was president and Augustus Thomas director general, was absorbed this week by the board of directors of the Alco Film Corporation.

The reorganization of the Alco Film Corporation, carried with it the looking far ahead to where an absolutely high-grade program could be assured the exhibitors, and Mr. Seely and his associates began casting about for directors, artistes and vehicles of the bigger and better kind. Many plays and novels have been secured and optioned by the concern and it is thought that these will be produced under the All-Star brand.

The purchasing of the All-Star Feature Corporation by the Alco brings to the latter organization, the excellent equipment, contracts, play options, studio accommodations, good will and a name that stands for merit and ambition to produce material of quality. The All-Star Feature Corporation was contracted with by the Alco people to furnish one play a month to the Alco program, and this franchise has likewise been absorbed by Alco. The releasing and distributional arrangements will continue through Alco, of course. What changes will be made in the executive or technical staff of the All-Star, is problematical.

MARY FULLER IN "THE VIRTUOSO."

Mary Fuller enacts the role of a violinist in the "Virtuoso," a Victor one-reel comedy-drama to be released on Monday, December 28th. The strains from her violin enchant all her friends and later cause a theatrical manager to fall at her feet in adulation. Mary, however, is in search of a engagement and the manager's proposal comes very much as an anti-climax to her supreme effort to convince him that she ought to be put on the "big-time." Comic relief is afforded in abundance in this Victor comedy-drama by means of the introduction of various easily recognizable theatrical types.

"BUCK" CONNORS

One of the Most Versatile and Pleasing Actors in Motion Pictures.

Most everyone knows or has heard of Buck—and his name rec character long associated with that original frontiersman and show Colonel W. F. Cody ("Buffalo Bill").

"Buck" came to the picture field from the west, Texas—where his training on the range best fitted him for his years spent with Pawnee Wild West Show, later as a part of the Civilian Scouts under th Archibald W. Butt (hero of the Titanic disaster), in the Philippines "Days of the Empire." A medal was recently conferred upon him service by the War Department under the recent ruling that Civilian performing hazardous service would be entitled to receive medals recommendation of the commanding officers. In this particular Mr. Connors was instrumental in saving life on three different oc during the two years of the insurrections in the Philippines.

He was a cow-puncher, was among the first to arrive on the island the battle of Manila Bay, having gone there with remounts on U. S Horse Transport.

His first work in pictures was with the P. A.Powers Compan with Pathe Freres and Lubin. He was assistant producer with the Brand, St. Louis Motion Picture Company, where he became most author of several successful scenarios, among them "On the Range of Honor."

At present, "Buck" is with Max Figman of the Masterpie Company as Technician in the production of "Jack Chanty."

LONG REHEARSAL HARMFUL

Rehearsing a scene until the participants work like automatons is one of two "weaknesses in the motion picture field today." This criticism was voiced by Edgar Lewis, the Pathe director, just after he had successfully staged one of the very elaborate mob scenes in the new "Samson" film. "My own preference," says Mr. Lewis, "is for both principals and subordinates who have had stage training. A s them of the spirit of the s almost invariably at the firs bring a spontaneous resp will be far more effective that has been drilled until the action become chanical.

While some direct work with untrained own experience has c stage experience w principal weakness amateur."

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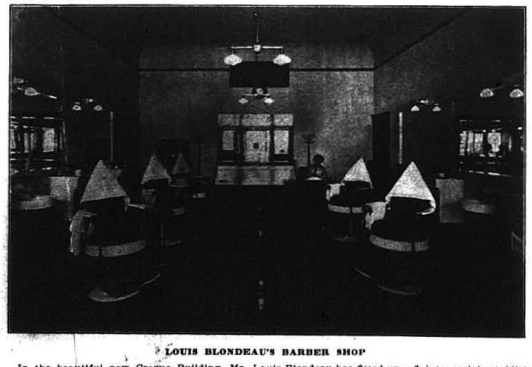

LOUIS BLONDEAU'S BARBER SHOP

In the beautiful new Creque Building, Mr. Louis Blondeau has fitted up a fine tonsorial establishment, replete with modern and up-to-date facilities and perfectly equipped in all departments. Eight people are busily employed in coping with the daily trade and besides the barbers and porters there is a manicuress and cigar counter attendant.

There are six white porcelain enamelled hydraulic chairs, each one equipped with electric massage apparatus, and the face and scalp treatments are so refreshing that hundreds of customers will patronize no other establishment. The furnishings are most artistic and the walls are ornately lined with plate glass mirrors, while the ceiling is a most exquisite piece of workmanship.

Mr. Blondeau is one of the Hollywood's pioneers, having lived here twenty-five years and grown to manhood among us. He established the first barber shop here nineteen years ago and has grown with the growth of the city and suburb. Whoever has not enjoyed a shave, hair-cut, shampoo, face massage and manicuring at Mr. Blondeau's elegantly appointed parlors, has the luxury of a lifetime still ahead of him.

Mr. Blondeau was at one time the owner of the property where, at the present time, the Universal Film Company is located. He spent fifteen years of his life there. At the present time Mr. Blondeau is conducting a barber [illegible] Hollywood [illegible] the finest line of imported and domestic cigars, pipes, cigarettes, etc. [illegible] Cahuenga [illegible] Hollywood Blvd.

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T. H. DAVIDSON LEAVES FOR ENGLAND

T. H. Davidson, the man who evolves ideas every minute and a half for Davison's Film Sales Agency of London, England, and the United Kingdom, has left this village on a staunch British craft for the shores of the dear old land, but before he went he left a neat package of papers bearing his full and proper signature at the Kinetophote offices on 46th Street. No. 126-132 to be exact whereby he binds himself to handle the output of the Kinetophote in the British Isles. And incidentally, as he himself said in going, a good bit of work withal. He likes the Kinetophote features that he has seen and appears very, very willing to hook them to the English exhibitor who, by the way, is a stickler for consistent action and good photography.

We are having a sort of change in the trade in England," said Mr. Davidson. "The two thousand footer is dead in England. They want no more of them. The thousand footers and the split reel comedies are still good there, but the three to five thousand foot features are the go right now. Everybody wants them and that is one good reason wh Davison's Film Sales Agency is glad to get hold of the Kinetophote features.

I speak specially of 'The Span of Life,' in which the Kinetophote has featured your Mr. Lionel Barrymore. It is of course primarily an English play, though it was produced here in America. Mr. Barrymore looks quite the type of Englishman who was put on the stage in Sutton Vane's melodrama of the same name. And Lyster Chambers is a very good English villain.

Everybody in England remembers 'The Span of Life.' It was first put on at the Grand Illington Theatre in London. The English exhibitor will be simply wild to get that film. And the fact that some of the scenes are laid in Africa won't hurt the sale of the picture right now you know.

The Spirit of the Poppy,' which I am taking with me ought to go big in England. It's a six-thousand footer, but that is a good length for many of our high class motion picture theatres. The title alone will sell the picture. We English don't know much about the drug traffic in America but we are interested in everything that is happening on this side of the water.

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. L. ROTHAPFEL, THE MANAGING DIRECTOR OF THE STRAND THEATER, RECEIVES A LOVING CUP FROM JESSE L. LASKY AND DAVID BELASCO IN APPRECIATION OF HIS SERVICES IN ARRANGING THE ARTISTIC PRESENTATION OF THE FILM PRODUCTION OF "THE ROSE OF HE RANCHO."

Mr. S. L. Rothapfel, the managing ector of the Strand Theater, had onderful surprise last night (Sun- , November 29th), when, after the presentation at the Strand of e Rose of the Rancho" in film , David Belasco, Jesse Lasky and rty of friends gave him a beau- loving cup as a token of appre- on for his artistic work in ar- ng the screen presentation of unusual feature. Mr. Rothap- as taken entirely by surprise, hough he knew that Mr. Lasky, roducer of the film in associa- with Mr. Belasco, and Mr. Be- himself, were occupying a box, ributed this only to their nat- terest in the opening.

ust be remembered that "The f the Rancho" had one pre- e presentation at the Be- r before an invited audi- ember 15, and Mr. Roth- ed the presentation at recisely as it was given ard last night, and as it will ued throughout the week. diately after the conclusion lm, Mr. Belasco, Mr. Lasky Samuel Goldfish, general of the Lasky Company, to- ith a party of friends, were ck of the scenes at the Mr. Rothapfel's private of- Rothapfel was then sent moment he entered the was exposed to view, and ed in astonishment.

ding Mr. Rothapfel, Mr. d: "We want to present his loving cup in token of ciation for your kindness g for us the presentation se of the Rancho' at the eater and here tonight. n selected as the spokes- h Mr. Belasco and for the re Play Company, and I l you how sincerely we this gift as the only suit- of giving some slight ex- our gratitude. We could any other way. We do this full expression of but we know you will the spirit in which we

oncilation of his little sky grasped Mr. Roth- hand. Mr. Belasco did formal speech, but was Lasky in appreci- hands with Rothap- thusiastic manner, splendid, splen- was wonderful." olding the loving and studying the : "I am seldom ut am complete- and don't know never find words to say how much I appreciate this cup, especially in view of the fact that it comes from Mr. Belasco and Mr. Lasky. It is just this sort of thing that spurs a man on to do yet greater things. This is something which I shall keep all my life to prove that gratitude does surely exist among the big men of the motion picture enterprises."

The inscription on the cup, which is solid silver with gold lining, reads: "To S. L. Rothapfel from Jesse L. Lasky and David Belasco, in token of their appreciation for his services in presenting the picturized version of 'The Rose of the Rancho.' Belasco Theater, New York, November 15, 1914."

VELMA WHITMAN

The old South, with all its gracious charm and delightful chivalry, has a worthy representative on the great staff of Lubin players in the person of Miss Velma Whitman. Very much of a southern girl is this popular player, for her full name is Velma Virginia Whitman. She was born in the grand old city of Richmond. Like so many of the players who have made film productions notable, Miss Whitman had a thorough course of training in the legitimate before taking up the silent drama. For some time Miss Whitman was associated with Corse Payton in stock. Her admirable work under the direction of this noted producer of the legitimate attracted the attention of Henry Miller, distinguished playwright an dactor. As a result Mr. Miller featured Miss Whitman for a season as the lead in that notable play, "The Servant in the House." Miss Whitman has been engaged in moving picture work for about a year. During that entire time she has been at the head of one of the companies at the Lubin Western Branch in Los Angeles, Cal.

Versatility is one of her strong points. She may be a western girl one week, a Mexican senorita the next, then an Indian maid or a society girl. In all her work she has the happy faculty of portrayinx type and atmosphere. Again, she has loads of courage, an asset that is so necessary in many phases of photo play endeavor. She has been carried through a raging mass of flames, has calmly jumped into a lake and stayed under to register innumerable footage in the form of bubbles on the surface, has risked her life in a mad dash on a real runaway horse, has stood over an exploding gasoline stove with the result that her clothing accidentally caught fire. And the next time something spectacular is on the bill Miss Whitman will be ready to play her part to the limit. Miss Whitman's attractive personality, her beauty and her capabilities as an actress has won her countless friends and admirers in all parts of the world. So satisfactory has been her work that she has just been reengaged by the Lubin Western Branch. During the present year Miss Whitman will play the leads in a notable series of multiple reel productions, with the incomparable natural beauties of the Golden State as a background.

WILLIAM SHEA TELLS ONE ON HIMSELF

William (Bill) Shea, the dean of Vitagraph Players, was in a reminscent mood recently, and told the following on himself: "You remember about my mother's thriftiness and how she used to make all kinds of concotions from recipes she found in old almanacs, and about the soap incident, when, after using a soup she made, in giving me a bath, she and father had to hold me over the stove to melt the stuff off my body? Well, that wasn't a circumstance to what happened a couple of weeks later. One morning about ten o'clock mother called me in from play and undressed me. I couldn't see anything that looked suspicious, but I wasn't taking any chances, and when she left the room, at the call of father, I ran to a strip of woodland, dressed only in my birthday clothes, and hid in the hollow trunk of an old tree. During the afternoon I saw father and a party of men searching, but I was too scared to let them know where I was. I must have fallen asleep afterwards, as the next I knew it was pitch dark and I was afraid, terribly afraid in the dark. That was the longest night I ever experienced. In the morning, just as the sun was coming up, I crept home and ran into mother as she was leaving to search for me. I expected a good trounding but mother was too glad to have me back, and after a good breakfast and the excitement of my home-coming had quited down, I learned that I needn't have run away at all as mother only wanted to dress me in my Sunday best in honor of a wealthy relative who would be to dinner, and she wanted me to make a hit. I did."

FILSON & ERROL

The subjects of the above illustration, Al W. Filson and Miss Lee Errol (who in private life is Mrs. Filson), for many years composed one of the most successful headline teams in big time vaudeville. They have, in fact, the distinction of being among the very first of their profession to establish the one-act play in the favor of vaudeville managers and patrons, and thereby to do a great deal to elevate what was formerly mere burlesque and variety entertainment to its present prestige as artistic vaudeville. Mr. and Mrs. Filson enjoy the further distinction of having played the first sketch ever written by George M. Cohan, whose intimate friends they were and for whom he wrote the play, A Tip on the Derby.

Mr. Filson is now devoting much of his time to motion picture work, being at present associated with Max Figman and Lolita Robertson in the production of "The Truth Wagon" at the studio of the Masterpiece Film Company. Mrs. Filson has also been successful in work in the silent drama. Mr. Filson is one of those rare combinations of his profession, a good actor and good business man. He has accumulated a neat competence by his industry, thrift and judgment, and includes among his assets a large orange ranch and interests in an oil well and a manufacturing plant.

MARGUERITE CLARK AT STRAND THEATRE, NEW YORK

At the Strand Theatre, Marguerite Clark will be seen in "The Crucible," a picturization of Mark Lee Luther's powerful story of the same title which has been produced by the Famous Players' Film Co. "The Crucible" is a pathetic story of soul's ordeal in the melting pot of suffering, from which fiery furnace it emerges unscathed, and strengthened by it's agonies. In this production Marguerite Clark portrays the role of Jean Fanshaw, a first hoyden and tomboy, unjustly condemned to a reformatory, but who later triumphs over the shame of her imprisonment and sordir corruption of her environments, returning good for evil to those who worked havoc with her life. How she is rewarded for her long struggle against evid and despair by the attainment of a wonderful love is vividly unfolded in this unusually strong photo-play.

The development of this subject provides many opportunities for strong emotional portrayal. Miss Clark has been supported by a cast of unusual balance and excellence. The surrounding bill is a most varied and interesting one. A newly arrived lot of European war pictures is said to be the most realistic yet shown at the Strand. The Topical Review contains the very latest news pictures from everywhere. Another beautiful series of travel pictures will also be presented and some scientific subjects and a new Keystone Comedy complete the picture part of the program. Specially adapted and composed incidental music will be played by the concert orchestra under the direction of Carl Edouarde, and an excellent musical program consisting of classical and popular selections by the Strand vocal soloists and the concert orchestra.

GHOST BREAKERS AT THE STRAND THEATRE

Strand theatre patrons will have an opportunity to see, for the first time as a film production, "The Ghost Breakers," the sensational mystery drama by Paul Dickey and Charles W. Goddard in which H. B. Warner was seen in the stellar role when this play had its phenomenal run at the Lyceum Theatre. Mr. Warner will be seen again in the same role supported by a cast of well-known players, including Rita Stanwood, Theodore Roberts, Betty Johnson, Jode Mullaly, Horace B. Carpenter, Jeannie McPherson, Mabel Van Buren, Billy Elmer, Dick La Strange, Fred Montague, Lucian Littlefield, J. N. Hurton and J. W. Johnson. This drama is a particularly dashing narrative of love and amazing adventure combining the spirit of romance and strong detective interest. The film version of "The Ghost Breaker" was produced by the Jesse L. Lasky Feature Play Company.

Next in interest on the splendid program is the latest arrived lot of war pictures taken on the European battle fields by the Strand's representative. The management announces in this connection that a lot of pictures taken with the Russian and Prussian armies are now on the way to New York. This is the first pictures of the Russo-Prussian campaign to be exhibited in this country. The Strand Topical Review contains the very latest news pictures from all over the civilized world. Some very beautiful and interesting travel and scientific pictures will also be presented. A new Keystone Comedy said to be the funniest yet presented at the Strand, concludes the picture program. The musical part of the entertainment, which is one of the important factors at this popular theatre is composed of classical and popular selections by the large concert orchestra under the direction of Carl Edouarde, and solos, duets and quartettes by the vocal soloists.

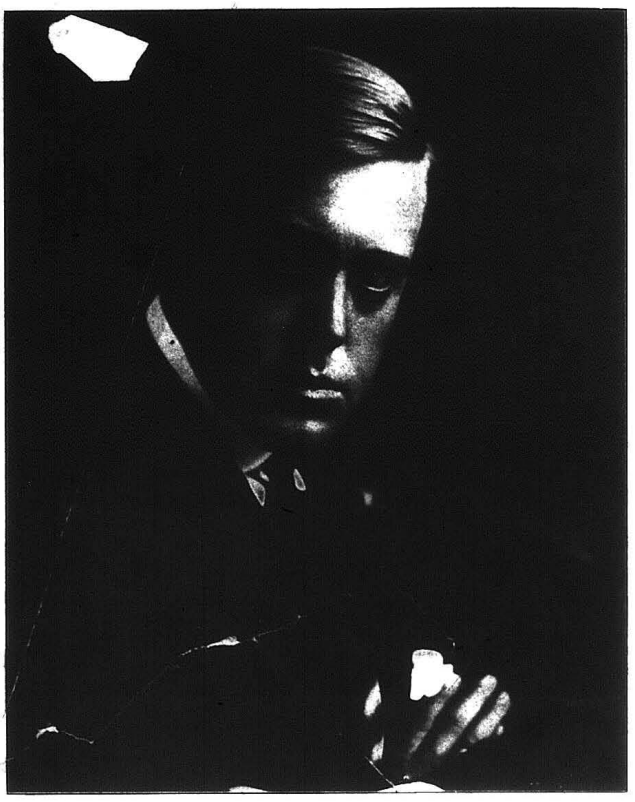
CHARLES ELDRIDGE HAS COLLECTION OF SPECTACLES

Charles Eldridge, during the years in which he was a performer on the legitimate stage and since he became one of the Vitagraph Players, has been collecting spectacles. He is now the owner of sixty-odd pair including every kind and shape imaginable. Not long since he was required to play a part that called for the character to wear a pair of old-fashioned, octagonal shaped spectacles with a hinged temple. Looking through his collection he could not find a pair that fitted the description and as one of the most important pieces of business in the story depended upon them he tried to locate a pair in New York City, but was unable to find anything that would even answer the purpose. He was told, however, that he might be able to secure a pair in Montreal. Mr. Eldridge took a couple of days off and visited every optician in the Canadian city, but was forced to return without them. A day or so later, while going through his trunk for a wig he had not used in years, found the wig and spectacles he wanted tied in a Providence, R. I., Daily Journal, dated January 16, 1882, he having purchased the spectacles in an old curiosity shop while playing an engagement at the Theatre Comique, in the Rhode Island city.

CARMEN DERUE
Sterling Juvenile Players

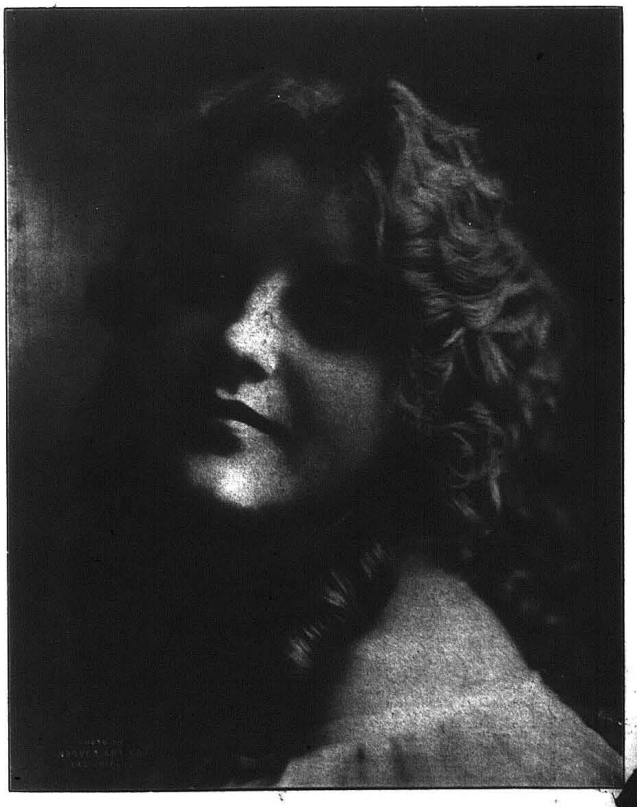
CISSY FITZ-GERALD TAKES OUT $20,000 ACCIDENT INSURANCE.

Cissy Fitz-Gerald of the Vitagraph players has at last yielded to the importunities of the insurance agent and taken out a $20,000 policy for the protection against accident to her famous wink. The present European war is primarily the cause of Miss Fitz-Gerald's taking out the insurance, as she wishes to make ample provision for her aged mother, who is in England, and cannot be moved. As her educated eye is the principal asset of the popular comedienne, she does not consider the amount of the policy exorbitant. Miss Fitz-Gerald has been dodging insurance solicitors for a number of years; in fact, ever since her emphatic hit in the musical comedy, "The Foundling," some fifteen years ago, when she was noted as the first comedienne to be paid, the enormous salary of $1,000 a week. The recently insured wink, which is famous all over the world, netted Miss Fitz-Gerald a fortune which unfortunate speculation has somewhat reduced, this being a secondary inventive for the protection of the wink.



Our Christmas Greeting To All

Robert Leonard
and
Ella Hall



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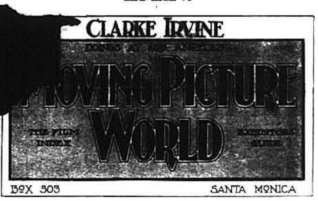


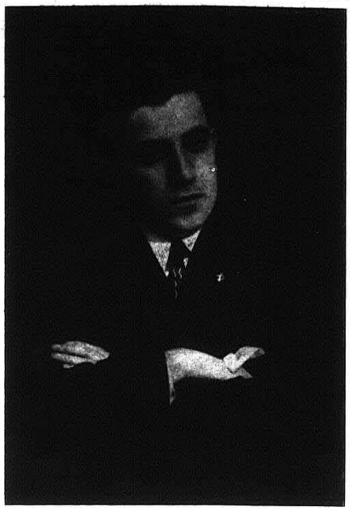
A Merry Christmas and a "Fair" New Year

MILLER'S THEATRE

Junction of Spring and Main Streets, at Ninth.

EDMUND BREESE

In "The Walls of Jericho," a Modern Society Drama.



HARRY MANN
Characters, Francis Ford Universal Co

PHILADELPHIA EXHIBITORS' BALL TRIUMPHS

Romaine Fielding and Ormi Hawley Lead Grand March

Philadephia, Dec 9 — There was a big crowd which turned out to make the annual ball of Picture Exhibitors' League of Pennsylvania the most successful one of its career. Held in the Horticultural Hall, Dec 8th, there was an orchestra on hand of sixty pieces to inveigle the guests onto the spacious dancing floor. Ten o'clock saw the place packed with joyous fans, exhibitors and photoplay celebraties. Ormi Hawley, Lubin star, and Romaine Fielding, Lubin director-actor-author, were prominent among the latter in that they were guests of the League and led the Grand March. **Miss Hawley and Mr Fielding, with Clara Kimball Young, Edwin August, Edgar Jones, Lottie Briscoe, Francis X. Bushman, Beverly Bayne, Edmund Breeze, Seigmund Lubin and Carl Laemmle, with others were introduced from the stand just prior to the march which took place at twelve.**

Miss Hawley wore throughout the evening and during the march a handsome bouquet of American Beauty roses presented to her by Mr Fielding, as she came upon the floor. During the course of the night's dancing a beautiful colored drawing of Miss Young was put up at auction, the proceeds of which were to be handed over to the Belgium Relief fund. The drawing went to Seigmund Lubin and Carl Laemmle who joined together in the bidding.

An event of the evening which proved its human-interest worth to those who were witnessers, was the meeting between Mr. Fielding and Edmund Breeze, famous legitimate star. Fourteen years have elapsed since the paths of these two artists crossed; prior to that, when Mr Fielding was also doing the legitimate, the two men had been fast friends. At the ball's finish Mr Breeze accompanied Mr. Fielding to his apartments where the rest of the night was spent in going over old times and discussing the picture game as it is developing.

VITAGRAPH THEATRE, NEW YORK, SHOWS "UNDERNEATH THE PAINT"

The Vitagraph Theatre, New York City, has come into its own through the introduction of a spoken one act drama as a novelty in conjunction with the feature and special pictures, vocal and instrumenta music which now comprises the regular program.

Mr Sidney Drew, supported by a company of Vitagraph players in "What The Moon Saw," will again furnish th audible feature of an exceptional bill that opens the week beginning Sunday, December 13th. "What The Moon Saw" was written by S. Rankin Drew and is a powerful drama that works up to a tremendous climax, breathing in its intensity. While thrillingly dramatic there are moments when laughter relieves the tension, adding the necessary variety to make the act one of unusual merit. Mr Drew and his associate players will appear every night and at the Saturday matinees only.

The picture part of the program, which will be shown twice daily, will include as its principle feature, "Underneath the Paint," a three-part dramatic story of the theatre, written and produced by Charles L. Gaskill and presented by Helen Gardner, assisted by Andres Randolf, Gladden James, Rose Tapley, Albert Roccardi and little Audrey Berry. The story is that of an actress who has a hard struggle for existence because of her adherence to a strict moral code, and who places ambitjon on a higher plane than love. It is a story replete with dramatic situations and carries a heart interest that is sustained throughout its entire length. Mr. Gaskill, in directing the picture has transferred the atmosphere of the theatre to the screen and made it envelop the various characters with a realism that is uncanny.

"What Might Have Been," the two-reel Majestic feature, directed by John B. O'Brien, is one of the strongest and most thrilling dramas produced by the Majestic Company. Mary Alden, who scored a noteworthy success in her role of the mother in D. W. Griffith's "The Battle of the Sexes," appears as an old woman who forces her nephew to take up the life of a criminal. The nephew is falsely accused of a murder. The aunt, who committed the crime, permits the nephew to go to the scaffold, but repents at the last moment. A heart interest romance showing the nephew's never-ending fight to reform and lead a better life, under the guidance of a young woman interested in mission work, as skillfully interwoven into the picture. The scenario was written by Ella Woods. Jack Conway appears as the nephew, with Billie West as his sweetheart, and Spottiswoode Aitken as her uncle.

While the night battle scenes in Mr D. W. Griffith's production of "The Clansman," were being staged, the flash from the big guns could be seen for many miles. Noise from the discharge of the cannon was plainly heard. Various people telephoned in to the Los Angeles newspapers asking if there was a battle in progress. Some thought the sounds came from off the coast of the Pacific Ocean. Reporters worked diligently to see if there was a naval battle being fought between German and British warships and the following morning two Los Angeles newspapers carried stories about a probable naval engagement between the ships of the two nations. Although the scenes of the battle were staged twenty-five miles from the Pacific, the sounds of the cannon and the flashes from the big guns were plainly heard on the coast.

A thrilling romance of the plains is graphically told in the Majestic two-reel feature, "The Better Man," adapted from the short story of George Pattulle, the well-known writer of Western fiction. The plot deals with the career of an impoverished nobleman who visits a ranch owned by a charming young woman. This young woman and the ranch foreman are sweethearts, but the well-bred nobleman seeks to separate the couple and win her for himself. How his better nature is finally awakened, and how he works heroically to re-unite the enstranged couple, provides an interesting climax to this feature attraction.

Fred Burns, Olga Gray, Bod Burns, Miss Washington and Eagle Eye are the principals in the cast.

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turns and see
heart happy, he
Wallace Reid
Robert Hinckley
brothers. Josep
Claire Anderson a
parts.
"The Three Bro
Majestic release as p
program.

Since her accident, ... was struck by an autom... Gish, the Majestic star, ... letters and telegrams ... from countless admirers ... the country. One day's m... 372 letters and 48 teleg... evidence of her popularit... receipt of a letter of symp... a little girl in Cincinnati. O... writer addressed the envelop... to "Dorothy Gish, Motion Pic... tress," without giving the str... dress or the name of the city. ... Sam's postal authorities evi... knew the young Majestic star ... the letter was forwarded to her h... in Los Angeles without delay.

Although still confined to her b... Miss Gish is progressing nicely a... expects to be back to work with... the next two weeks. Her love for he... work is so great that she can hardly wait until she is again back in harness.

In "A Flyer in Spring Water," the 15th of the "Bill" series, from the well-known stories of Paul West, Tammany Young as "Bill," the wide-awake office boy, starts a gold brick swindle to sell hydrant water as a rejuvinating liquid, direct from the fountain of youth.

When bottling the water Bill feels that it should be perfumed to sell more easily and he, accordingly, confiscates a large bottle of perfume belonging to Ethel, the stenographe... which part is played by the inimitab... Fay Tincher. A henpecked husb... spills some of the perfumed w... on his coat and the wife b... jealaus. She traces the perf... Ethel, and the ...

The two wome... Bill's swindle is then...

Fay Tincher and Tam... are featured, assisted ... Feuhrer and Tod Browning... Dillon directed the production.

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Best Wishes for a Fortunate New Year

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Observe these Stars Enrolled Under the Lasky Banner, and the Extraordinary Pehicles Provided for their Screen Appearance.

DUSTIN FARNUM
....in....
"The Virginian"

MAX FIGMAN
....in....
"What-His-Name"

THEODORE ROBERTS
....in....
"The Circus Man"

DUSTIN FARNUM
....in....
"Cameo Kirby"

MARGUERITE CLARK
(Courtesy Famous Players)
....in....
"The Goose Girl"

EDWARD ABELES
....in....
"Bobby Burnit"

EDWARD ABELES
....in....
"Ready Money"

BESSIE BARRISCALE
....in....
"The Rose of The Rancho"
(Lasky-Belasco Production)

Star Lasky-Belasco Cast
....in....
"The Girl of the G... West"

EDWARD A...
....in....
"After Five"

ROBERT EDESON
....in....
"Where The Trail Divides"

CHAS. RICHMAN
....in....
"The Man From Home"

H. B. WARNER
....in....
"The Ghost Breaker"

EDITH TALIAFERRO
....in....
"Young Romance"

BLANCHE SWE...

ANNOUNCEMENT! Important!

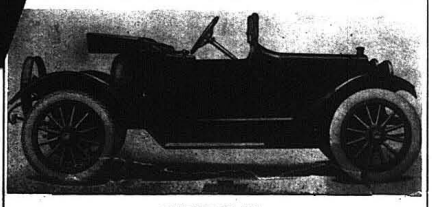
y Additional Prizes Given Away

o a great demand by many of the contestants who have recently en- d the Photoplayers' Weekly Popularity Contest, they have asked for an extension of the contest to enable them to get among their many friends to assist them in their candidacy.

CONTEST CLOSES FEBRUARY 13th, 1915

Winners of the Prizes will be announced on the night of the Photoplayers' Revue

rand Capital Prize



CHEVROLET

1915 "Royal Mail"

SUBSCRIPTIONS:

uring the Photoplayers' Weekly Contest, tes will be allowed on Subscriptions according to the following schedule:

1-year subscription	$ 2.00	2,000 votes
2-year subscription	4.00	4,000 votes
3-year subscription	6.00	6,000 votes
4-year subscription	8.00	8,000 votes
5-year subscription	10.00	10,000 votes
6-year subscription	12.00	12,000 votes
7-year subscription	14.00	14,000 votes
8-year subscription	16.00	16,000 votes
9-year subscription	18.00	18,000 votes
10-year subscription	20.00	30,000 votes
11-year subscription	22.00	35,000 votes
12-year subscription	24.00	50,000 votes

STANDING OF CANDIDATES

Contestant—	*Studio*	*Votes*
Grace Cunard	Universal	387,600
Ella Hall	Universal	326,300
Fred Kley	Lasky	310,800
Jackie Saunders	Balboa	307,250
Irene Hunt	Reliance	177,900
Myrtle Stedman	Bosworth	157,800
Cleo Madison	Universal	147,600
Edythe Sterling	Frontier	45,300
Dorothy Davenport	Crown	37,550
Ruth Roland	Balboa	35,300
Violet McMillan	N. Y. M. P. Co.	32,050
Courtenay Foote	Bosworth	25,050
Stella Razeto	Selig	25,000
Dorothy Gish	Reliance	18,350
Mae Marsh	Reliance	15,400
Margaret Gibson	Vitagraph	12,800
Dorothea Farley	Albuquerque	11,450
Victoria Forde	Universal	11,000
Louise Glaum	N. Y. M. P. Co.	10,200
Bessie Barriscale	N.Y.M.P.Co.	10,050
Dot Gould	Sterling	10,050
Signe Auen	Reliance	10,000
Adele Lane	Selig	10,000
W. Chas. Robinson	Biograph	10,000
Carlyle Blackwell	Favorite Players	9,000
Henry King	Balboa	8,550
Mabel Normand	Keystone	8,100
Margarita Fischer	American	8,050
Pauline Bush	Universal	5,450
Ray Gallagher	Universal	5,350
Donald Crisp	Reliance	5,450
Ford Sterling	Sterling	5,350
Chas. Rey	N. Y. M. P. Co.	5,300
Laura Oakley	Universal	5,200
Helen Holmes	Kalem	5,100
Howard Hickman	N. Y. M. P. Co.	5,100
Douglas Gerard	(late) Kalem	5,050
Rhea Mitchell	N.Y.M.P.Co.	5,050
Charles Chaplin	Keystone	5,050
Billie West	Reliance	5,050
Gypsy Abbott	Favorite Players	5,050
George Larkin	Universal	5,050
Edwin August	Eaco	5,050
Ruth Hartman	Favorite Players	5,000
Bob Leonard	Universal	5,000
J. Warren Kerrigan	Universal	5,000
Louise Lester	American	5,000
Edna Maison	Universal	5,000
Wm. Garwood	Universal	5,000
Wm. D. Taylor	Favorite Players	5,000
Anna Little	Universal	5,000
Henry Otto	American	5,000
Eddie Lyons	Universal	5,000
Lee Moran	Universal	5,000
Al E. Christie	Universal	5,000
Ed. J. LeSaint	Selig	5,000
Tom Mix	Selig	5,000
Elizabeth Burbridge	N. Y. M. P. Co.	5,000
Richard Stanton	N. Y. M. P. Co.	5,000

Second Prize

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12.00 advertisement	12,000 votes
15.00 advertisement	15,000 votes
20.00 advertisement	20,000 votes
25.00 advertisement	25,000 votes
30.00 advertisement	30,000 votes
50.00 advertisement	75,000 votes

Advertising Rates, $1.00 per inch.

DON ACCOUNT of the extension of the Popularity Contest, and success of same, the Photoplayers' Weekly has decided to add many valuable prizes.

GRAND CAPITAL PRIZE—
1915 Chevrolet "Royal Mail" car on exhibition at the Chevrolet Automobile Co., Pico St., at Hope.

UPRIGHT PIANO—
On exhibition at Geo. H. Barnes' Piano Co., 131 South Broadway

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On exhibtion at S. Nordlinger & Sons, 631-633 South Broadway (Value $50.00)

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From Chas. Levy & Sons, 448 South Spring St. (Value $50.00)

LADIES' SUIT (to order)—
From Kleinberger Ladies' Tailoring Co., 702 Pantages' Bldg., value $50.00

LADIES' OR GENTS OVERCOAT—
From Nebraska Clothing Co., 239 So. Spring St.

Now is the time to get busy. Get amongst your friends for Subscriptions and Advertising, they will gladly help you. Every vote counts. Our Advertising Men will be pleased to call on anyone you may suggest. If there is anything you do not understand in regards to the contest, we will be pleased to answer any questions you may ask.

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Christmas Greetings To All

From the Players of
LASKY FEATURE PLAY CO.
Hollywood, Cal.

FORMAN

PAGE PETERS

LUCIEN LITTLEFIELD

LARRY PAYTON

R. HOUSE PETERS

MABEL VAN BUREN

ANITA KING

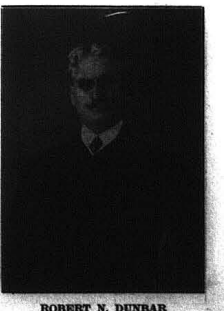
ISABELLE WHYTE

BILLY ELMER

DOROTHY ABRIL

J. PARKS JONES

MRS. LOUIS McCORD



ROBERT N. DUNBAR

The "High Hand," by **Jacques Futrelle done into photoplay form** by Richard Willis will be the next offering by "The Favorite Players." Carlyle Blackwell will be the star. The story lends itself to screen treatment and calls for some very unusual sets. It is worth of note that Mr. Blackwell considers his latest picture, ""The Last Chapter," his best effort. He gave a remarkable performance throughout.

Pauline Bush has a very beautiful voice for her talents in "The Dream of Sister Ursula," a two-reel fanciful drama being produced by Joseph De Grasse. The photoplay is by Saxby, the short-story writer, and narrates the dream of a young woman about to become a Nun and tempted by the little winged God. In the end she keeps her vow. William Dowlan and Lon Chaney fill out the cast in a satisfactory manner.

Charles Ray, who has been taking the lead in the last picture produced by Charles Swickard says that he believes Mr. Swickard will make an unusual and a great director, a man with lots of originality. Charles attended the private "club" whose membership comprises Barney Sherry, Jack Nelson, Frank Borzagze and Harry Keenan, with bungalow headquarters at Venice, and had a bully good time. He says they are "some hosts" and all are member sof "Inceville" where Charles holds forth.

Anna Little is giving a very satisfying and artistic rendering of a composite character in "Changed Hands." She first starts as an illiterate servant girl and later becomes a hospital nurse, where the death of a companion puts her into a position to impersonate a young heiress. The manner in which se watches the movements of others, her adaptability in copying and her frequent lapses make the girl a very human document. Anna Little extracts every bit there is in the part.

Edna Maison is being featured at the head of a "Powers" brand company, with Ray Gallagher opposite her. Burton King is directing, and the first play is "Roses and Thorns," a touching story which once as it should, the withdrawal of a man at the touch of his child and the resignation of a woman who did not know she had fallen in love with a married man. Ladies in the audiences will need their pocket handkerchiefs when they see Miss Maison's acting in "Roses and Thorns."

In the scene where Edna Maison fell down the cliff in "Roses and Thorns" she went a bit quicker and further than she meant to and had to resort to sticking plaster and liniment to ease the pain of some bad cuts and scratches—nice, easy work.

Francis Ford and Grace Cunard are going to provide the Universal with a wonderfully dramatic and stirring feature when "The Campbell's Are Coming" is completed. Grace has written a couple of splendid parts for herself and Fred, he as a particularly subtle and cruel villain and she as a plucky and resourceful heroine —a Scotch girl. Last Sunday two hundred extras were employed and five hundred people will take part in the Sepoy rebellion scenes at Universal city when man will be hurled from the walls of the East Indian city. A capable photoplay finely put on.

The next four-reel subject to be produced by Harry Pollard at the American studios is "Infatuation" put into photoplay form from the book of Lloyd Osbourne. It has been chosen because it gives some excellent opportunities for fine photography and also for the reason that it provides two really great parts, one for Margarita Fischer and one for Harry Pollard who will direct the production as usual. Margarita Fischer plays the part o fthe railroad president's daughter, Harry Pollard, the leading man of a small theatrical company, Joseph Singleton, the railroad president and Mrs. Chance Ward, a social climber. William Carroll and Robyn Adair also have strong characters. Mr. Pollard has the advantage of a very acapable company of real artists with him.

The knowledge appertaining to things culinary possessed by Eugene H. Allen, assistant to Producer Thomas H. Ince, is just now the subject of much discussion at the Inceville studios. For the grug at the commissary is getting much better—in fact, it has been improving ever since the recent re-organization which followed the discontinuance of the contract with the representative of the Miller brothers.

Prior to that time Mr. Allen had little or nothing to do with the selection and purchase of foodstuffs, but since the commissary department also has come under his jurisdiction, he has established that his tastes in the culinary lines are akin to those of an expert housewife. The menu has been increased ,that is in length, and what it holds forth to the hungry actor at the noon hour now is much more inviting. Many who formerly brought their victuals in a shoe-box are joining the throng which packs the big refectory every day.

Carlyle Blackwell pays a fine tribute to the abilities of William D. Taylor, who directed his last picture. Blackwell says that after seeing the trial run of "The Last Chapter" that he knows he never acted better and that the whole picture is away above the average. This he puts down largely to Taylor's producing.

J. Barney Sherry, the leading man of the Ince companies and Mabel Normand, the Keystone girl, led the grand march at the ball in the Venice Dancing Pavillion on Thanksgiving Eve and the event marked the first time "royalty" has condescended to serve in that capacity. Mr. Sherry is known as The Irish Prince and Miss Normand as The Queen of the Movies, so the sight of nobility at the head of a brilliant procession proved a strong attraction.

Myrtle Steadman of the Bosworth, Incorporated, believes in being comfortable and to have pleasant surroundings even in the studio. Her dressing room is all fussed up with pretty furnishings, and the walls are covered with photographs and pictures, while the floor has a rug which must have eaten into a month's earnings and a gas stove makes the room warm. "The more comfort the better the work," says Miss Stedman and she is about right, too. The Bosworth company has certainly looked after the comfort of it's employees and even the extra peoples' rooms are well appointed and served with hot and cold water. They appreciate it.

Reina Valdez is as dainty a little person in private life as she is when acting for the screen, and she is at her best when she is entertaining in her pretty apartments in Los Angeles Reina carries a number of delicate ornaments around with her wherever she goes and is not satisfied unless she is surrounded by her china and the other charming things which go to make up a pleasing room. Amongst the most artistic ornaments she possesses are several statuettes made by herself and one almost wonders why she did not decide to make her living by the moulding and modelling art instead of on the stage. the understanding comes when one sees her on the screen. It is almost impossible to get away from acting when one once tastes it's pleasures.

J. P. McGowan, the Kalem director and actor who was so badly injured some two weeks back is still in the hospital and will be for some weeks to come. He is not wasting his time, however, and has a telephone by his bed which is kept busy during the day, for McGowan is virtually directing "The Hazards of Helen" from the hospital and is in consultation with his company. Every evening his assistant's visit him, as does Helen Holmes, who devotes as much time to her director as possible. McGowan is answering lots of overdue letters and is writing scenarios ahead and is about as busy, and therefore contented a sick man as could well be found. The doctors and nurses say he is a wonder.

Fred Granville, the plucky camera man who went into the Arctic regions for the Sunset company of San Francisco, is back in Los Angeles looking fat and assay. The northern rigors certainly did not affect him in a detrimental manner. Fred is writing out his experiences which will make interesting reading.

Mona Darkfeather is filling in her spare time in making useful Christmas presents for a number of little Indian children as well as gifts for some of the Indians themselves. Mona always has a soft spot in her heart for the Red men and their families and the feeling is reciprocated.

Al. E. Christie believes in leisure. He wrote "Lizzie's Dizzy Career" with Eddit Lyons at the start of the week and then got Eddie started on it, for he is known, Eddie Lyons is a full-fledged director now. Then the lazy Al. cut and assembled two pictures which were made last week, and then wrote another one-reel comedy to produce himself and despite the rain he and Eddie have both finished their photoplays. Now, this hibernating person is preparing two comedies for next week. It is awful to be so leisurely in one's work. "Lizzie's Dizzy Career" with Eddie as the young man who ruins the career, and Lee Moran as the "brutal" stage manager is a scream.

"The Passer By" has passed. In other words, Ed. J. Le Saint of the Selig company has completed this splendid two-reeler with its excellent acting and fine sets. Mr. Le Saint is busy building up two scenarios from famous novels and is spending his evenings upon this fascinating work. In this he has the assistance of his leading woman, Stella Razeto, who is as interested as Le Saint in all their productions. Le Saint has the right methods in working up his scripts, a comfortable chair, smoking jacket, open fireplace and a big pipe.

William Garwood of the New York Imp company is in receipt of a suit which ne had forgotten. At the time he took the departure one of the actors at the American was wearing one of Billy's nicest suits and the play was not finished when he went. So Mr. Actor sent it by parcels post and put a rose in the buttonhole to remind Garwood of what he was missin gin the shape of flowers in California. William does no mind, for he loves New York and it would take loss to tempt him away from the metropolis again.

The Photoplayers' Club are springing an innovation for their annual ball at the Shriners' Hall. The dance will be preceded by a minstrel entertainment with the best known artists in the costumes they are best known in. This should prove a big crowd drawer.

SCENE FROM "THE MILLSTREAM" TWO-REEL IMP DRAMA

The striking and widely successful dramatic star, Jane Cowl, who makes her first screen appearance in the Alco release, "The Garden of Lies" has just returned from St. Augustine, where the exteriors in the Justus Miles Forum story were filmed. With Miss Cowl returned to New York, the principals, William Russell, Philip Hahn, David Wall, Claude Cooper, Ethelbert Hales, Violet Horner and Adele Carson. Director John H. Pratt who was in charge for the All-Star Feature Corporation, assistant director, George Kline and head camera man William Thompson.

There were thirteen in the party but no one reports any ill luck. Director Pratt said that the weather, except for two days, had been perfect for photography. St Augustine offered such a variety of scenery that all of the mythical kingdom exteriors of "The Garden of Lies," were readily located. The old fort which dates back to Spanish days in Florida was the scene of one of the effective fights with which this photoplay is punctuated.

One of the most stubborn obstacles that motion picture directors frequently are compelled to overcome is an oil lamp that will not remain lighted. And it was just such a difficulty that exasperated Director William S. Hart at Inceville recently during the production of "The Passing of Two-Gun Hicks," a thrilling western story in which Mr. Hart will be featured by Thomas H. Ince, supported by Leona Hutton. Mr. Hart proceeded with a scene depicting the interior of a western cabin. The camera man had exposed about 20 feet of film when the wind extinguished the light from the oil lamp on a table. An order to try it again was followed by another gust of wind which ruined the scene. Again the light was blown out and again, until disgusted with the repeated failures, Mr. Hart decided to postpone the scene until the next day when the wind would abate. "It's too bad they didn't use electricity in those days," remarked Mr. Hart, as a different set was ordered constructed.

When the observant visitor comes to the Pathe studio, where the Box Office Attraction Company is now producing its photoplays, the first thing that strikes him is the pervading atmosphere of efficiency and harmony. If he should ask William Farnum to give a reason for this phenomenon, he might receive the following answer.

"The answer is self-evident if you will only remain long enough to watch Edgar Lewis, our director, stage one of our productions. Mr. Lewis has that rare quality of making others feel the scene and the character that is to be played just as he himself does. When the minds of director and player work in unison, there is harmony in action. Confusion and wrangling, those earmarks of inefficiency in stage directing, disappear. Here we all have confidence in the director and endeavor to follow out his suggestions and put ourselves into the spirit of the role, rather than act like puppets dangling from wires."

"Shadows of a Great City" in photoplay form will be the next production of Popular Plays and Players, Inc., following Olga Petrova in "The Tigress." Thomas Jefferson and Adelaide Thurston will be seen in this famous melodrama. The photoplay will be released through the Alco Film Corporation.

Mr. Jefferson already has had the pleasure of appearing in a work by his father, Joseph Jefferson, the Alco release "Rip Van Winkle," and now he is to repeat the experience. For "Shadows of a Great City" was written by Joseph Jefferson, too, in collaboration with L. R. Shewell, who was for many years stage manager at the old Boston Theatre. It was produced more than twenty years ago and was seen over the entire country for years. Its story is now standard and a delightful memory with many older theatergoers. Its appearance as an Alco release in photoplay manner should please the large following which Thomas Jefferson has built up among screen enthusiasts by his appearance in "Rip Van Winkle" before the cameras.

Miss Thurston, the co-star with Mr. Jefferson, has a large following over the country too. She has starred in the legitimate in a number of Cohen and Harris productions, notably "Sweet Clover" and "The Girl From Over Yonder." She also played Lady Babbie in J. M. Barrie's "Little Minister."

Arthur Maude, the distinguished English actor, gives a masterly portrayal of a drunken westerner in "The Passing of Two-Gun Hicks," a big powerful story of love and sacrifice in which Thomas H. Ince will feature William S. Hart, late of the legitimate stage. Mr. Maude, when cast for the character, was prompt to admit that his work had never led him into a part of that kind, but he took a flying trip into the mountains, selected a type such as he was destined to play, studied it and came back ready to assume the burden. His acting as the renegade, is forceful yet not overdone and he proves a capable supporter for Mr. Hart.

UNIVERSAL ACTRESS ATTEMPTS DIVE FROM BROOKLYN BRIDGE

Just as waiting still and motion photographers of the Universal Animated Weekly were about to film her heading dive from Brooklyn bridge on Thursday of this week, Nell Kenny, champion high diver and long distance swimmer of Australia, was arrested as she stepped to the rail of the bridge fully accoutred for her leap.

The police were afraid that Miss Kenny might be killed and took her to the Adams Street police station in Brooklyn where a technical charge of obstructing traffic was preferred against the Universal actress, the chauffeur of the machine which carried her out to the middle span of the bridge, the Animated Weekly camera man who were ready to film her preparations for the jump. Animated Weekly photographers on a tug below the bridge escaped arrest.

In the Adams Street court Miss Kenny and the Animated Weekly men were discharged with a warning.

"Next time you want to jump," the judge advised Miss Kenny, "you will have to get your own bridge and your own river."

Miss Kenny, nothing daunted by arrest, declares that she will attempt the feat at another more propitious time.

THE "LOST HOUSE" TO BE RELIANCE FEATURE.

"The Lost House," by Richard Harding Davis, is being filmed by the Majestic Company as a four-reel feature. This popular novelette, considered the author's best work for motion picture purposes, is being produced by W. Christy Cabanne at the Reliance and Majestic Mutual studios, in Los Angeles.

"The Lost House" promises to be one of the most thrilling and spectacular features ever produced by this company. The story abounds with thrills and novel situations. The theme deals with the career of a beautiful girl from Kentucky, whose unscrupulous uncle has squandered part of her fortune. The time draws near for the uncle to turn the fortune over to his niece. To secure the money that remains, the uncle and a crooked doctor decide to get rid of the girl. They confine her in a private sanitarium, in charge of the crooked physician, where she is discovered by a keen-eyed newspaper reporter, who by a clever piece of detective work, locates her whereabouts and leads the police to the rescue.

The climax proves to be a thriller. The uncle and the crooked-doctor defy the police and hold them off with automatic rifles. The police are compelled to use a gatling gun in storming the sanitarium. The girl and the reporter are rescued from the sanitarium just as it collapses from fire, caused by the discharge of the machine gun. The uncle and the physician fight to the last, and when the building falls, they are buried beneath the ruins.

Beautiful Lillian Gish is featured as the Kentucky heiress, with F. A. Turnes appearing in the role of her uncle. Wallace Reid has the role of the reporter.

PATHE STAR KILLED AT THE FRONT

Rene Alexandre Had World Fame.

It is a remarkable coincidence that almost simultaneously with the release of "More Than Queen," the fine Pathe colored picture in which Rene Alexandre starred, comes the news from France, that the talented actor has been killed in the great battle in Belgium.

Alexandre was to the Pathe French drama what Max Linder (who was recently wounded) is to the Pathe French comedy. No man of mediocre talent could be the leading man at the Comedie Francaise or the winner of the first prize for tragedy at the Conservatoire of Paris, and these are two of the honors gained by Alexandre during his wonderfully successful artistic career. Tall, broadshouldered, and notably dignified in bearing he invariably played opposite his beautiful wife, better known to the American public as Gabrielle Robinne. Their partnership did not end with pictures but extended to the Comedie Francaise also, where M'me. Alexandre is leading woman.

The French Pathe actors and employees are acquitting themselves with credit in the titanic war which is convulsing Europe. So far the honor list is as follows: Renne Alexandre killed, Max Linder wounded, and M. Escoffier decorated. In addition to these men two employees of the Jersey City Studio who went back to fight have written to friends in this country that they are suffering from wounds—Renne Monca and M. Tricot.

THE POPE ON THE SCREEN

At the Harris Theatre, actual pictures taken with the consent and permission of His Holiyness, the Pope, are being exhibited. They not only show the wonderful and beautiful surroundings, but many of the ancient Roman scenes which are very scarce. They are presented in a clear and admirable way, and is a very interesting subject to all people regardless of creed. All the features, that have heretofore been secret and private are for the first time presented, and the wonderful ancient costumes, life, and historical things are shown to good advantage.

Spottiswoode Aitken, the well-known character actor with the Griffith Mutual forces, is all smiles as the result of his baby daughter, Frances, walking away with the blue ribbon at the prize baby show recently held in the city of millionaires, Pasadena, California. Out of a possible 100 points, Miss Aitken scored 98¼, beating her closest rival by four points. There were more than 100 babies entered in the contest, and the prizes were awarded both for facial beauty and physical proportions. A committee of six physicians judged the physical conditions. Miss Aitken made a perfect score on physical points, and was the only infant entered that was considered to possess a perfect physique.

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Dec. 3—"A Mountain Goat"
Dec. 10—"Shot in The Frocas"
Dec. 17—"Finished at Sea"
Dec. 17—"Rural Romeos"
Dec. 24—"His Neighbor's Pants"
Dec. 24—"The Chase"
Dec. 31—"The Big Stick"
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Jan. 7—"With Daddy's Aid"

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Watch for Pleasant Surprises
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Henry Otto of the American company has the odd distinction just of having two of his pictures shown on the screen. The pictures being making now and those he made time he was with the Kinemacolor company at Long Beach. Conditions have so far met with the approval of exhibitors and public alike, for Otto is very pleased with his dramatic experience. He has given him an intimate knowledge of values. He prepares carefully and is a quick worker when once started.

Otis Turner has made some tremendously vivid and striking scenes in "Changed Lives" and he managed to show the horros of war without actually showing any phase of the war. A wonderful street in Antwerp was erected and one sees the burning shells, the falling roofs and the affrighted populace. These evidence are but instances in the main story and serves to identify Miss Anna Little as a nurse. Under Turner's direction the incidents are very realistic.

Dot Farley has written and is filling the lead in one of the funniest ideas which has been seen in comedy for a long time. It is called "Romance on Wheels," and Roy Stewart takes the part of an invalid with heart trouble, and Dot is afflicted with some other ill. The first part takes place in invalid chairs, and finally the only cure for the heart trouble which is registered is a waving of a small flag is to make the lady whose appearance agitates the flag too much.

Louise Glaum is adding to her laurels weekly and she has the advantage of acting first with one director and then with another, and this is common at the Inceville where the members of the various companies are in reality one general stock company and the various casts are made up by casting various artists in roles to which they are suited and to the benefit of the general make-up of the picture necessitates. Thomas H. Ince is a great believer in this principle and Glaum is being worked in a number of parts which suit her temperament nicely.

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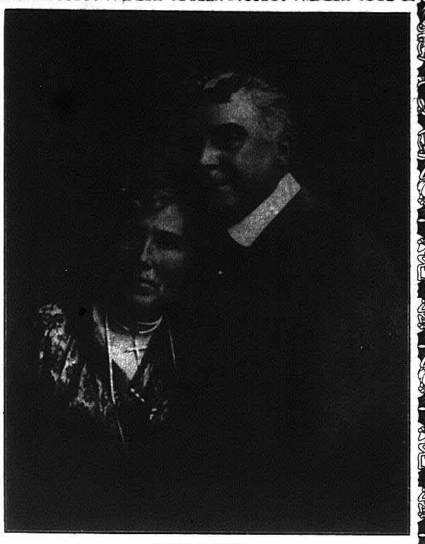

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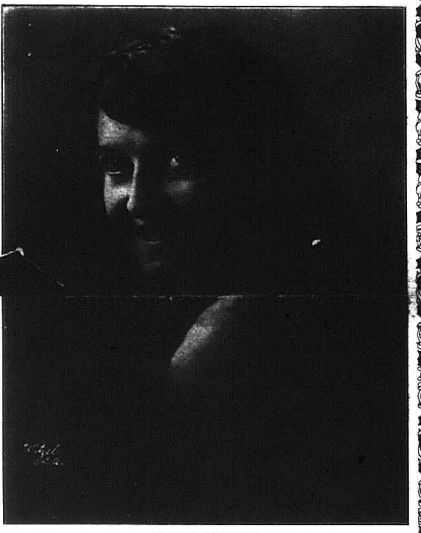

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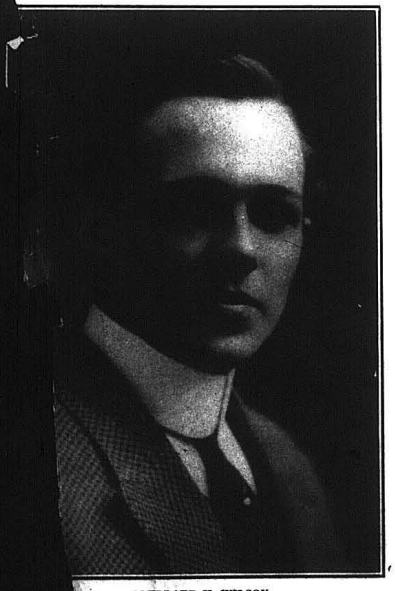

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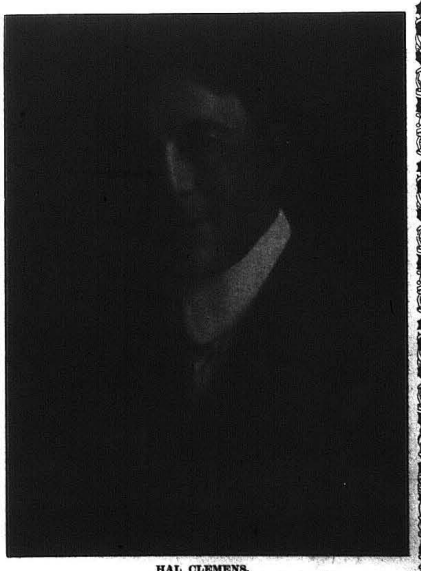

HAL CLEMENS,
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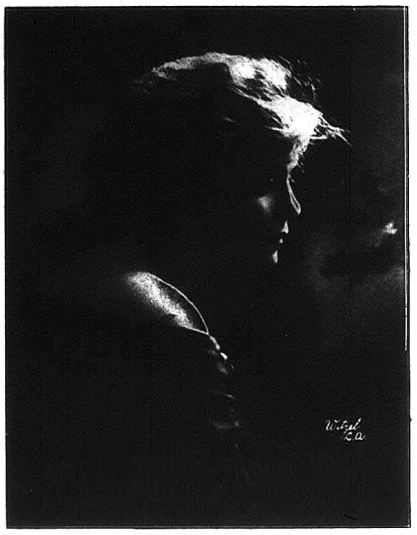
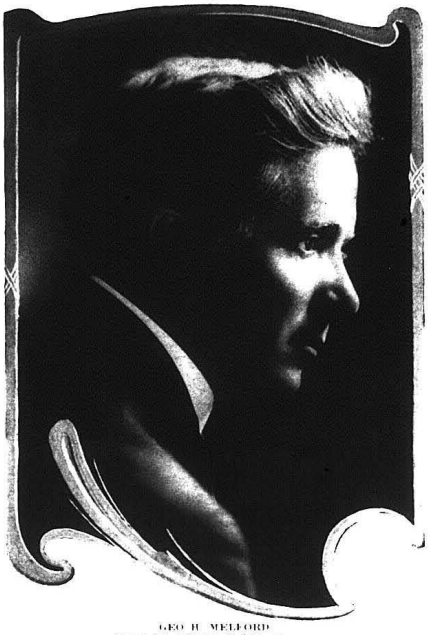
MERRY CHRISTMAS



VIRGINIA KIRTLEY.
"Beauty" Films, American Co., Santa Barbara, Cal.



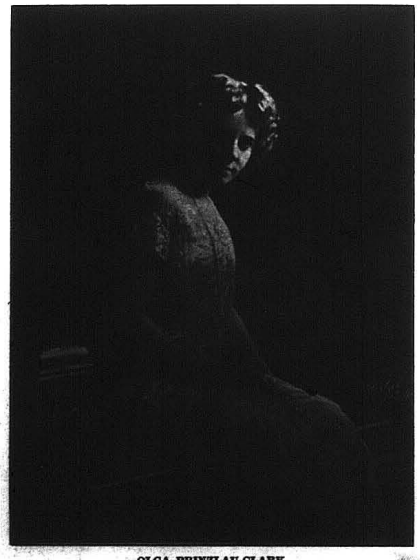
GEO. H. MELFORD
Director, Lasky Co., Hollywood, Cal.

RENA ROGERS.
Crown City Film Co., Pasadena, Cal.

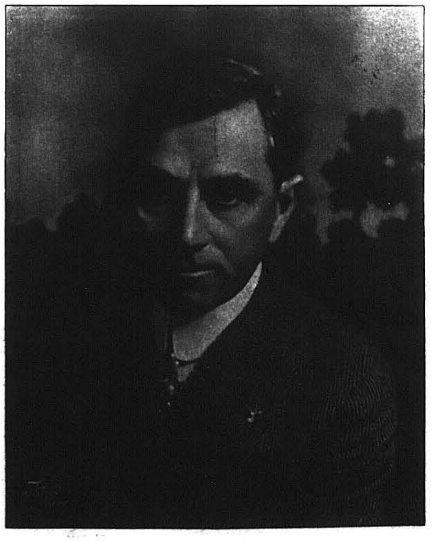
MAX ASCHER.
Comedian, Joker-Universal Co., Hollywood, Cal.

VICTORIA FORDE.
Nestor-Universal Co., Hollywood, Cal.

DOUGLAS GERARD.
Late Kalem Co., Glendale, Cal.



OLGA PRINZLAU-CLARK.
St. Louis Motion Picture Co., Santa Paula, Cal.



ALLEN CURTIS.
Director, Joker-Universal Co., Hollywood, Cal.

MARGARET WHISLER
Characters, Francis Ford-Universal Co.

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THE OFFICIAL PUBLICATION OF THE PHOTOPLAYERS, INC., LOS ANGELES, CAL.

VOL. 1. No. 24 Los Angeles, Cal., Saturday, December 26, 1914 PRICE 5 CENTS

CATHERINE CARR, CHIEF EDITOR FOR KINETOPHOTO CORPORATION.

Catherine Carr, Chief Scenario Editor The Kinetophote.

Many Southern girls come to New York. Some of them gain the notice of Broadway for a brief space and then sink back to oblivion again. Others go by leaps and bounds to the realms of stardom in the amusement world, where they soon find their names outlines in blazing Broadway bulbs. But none has had the rapid rise to fame which has accentuated the career of Catherine Carr, a native of Austin, Texas, whose work as chief editor for the Kinetophote Corporation is just now attracting the attention of the motion picture world which centers in Broadway and the Portieths which lead away from that famed thoroughfare.

Mrs. Carr, whose uncle, A. P. Wooldridge, is the present mayor of Austin, has just had released through the Kinetophote one of the biggest things she has ever done in the shape of a photoplay, "The Spirit of the Poppy," a moral lesson against the drug habit. Incidentally, it has caused more talk in film circles than any other picture of the sort ever produced, [illegible] by the National Board of Censors with scarcely a change and has been endorsed not only by police officials as being a true picturization of the evils of the drug habit, but also by physicians and surgeons who call it technically correct, and by a large number of the clergy.

"The Spirit of the Poppy," however, does not include all of the glory which has accrued to Mrs. Carr in the present month. She has had the pleasure of seeing three other feature films which bear her name advertised for release within the short space of six weeks, in itself a record among scenario writers. "The Span of Life," in which Lionel Barrymore is appearing, is her work as well as "The Coming Power," in which Lionel Adams is starred, and "The Little Jewess" all produced by the Kinetophote.

Mrs. Carr is the daughter of Davis Wooldbridge, whose father was John R. Wooldridge, one time postmaster of New Orleans. Her girlhood days were spent at Blithewood, near New Orleans, a plantation occupied by her family. She was later educated at Washington and was married when very young to W. Newton Sharp, a well-known New York banker. After his death she became the wife of John Gillis Carr, an Army officer and nephew of Rear Admiral Stanley. Two sons were born to them, but Mr. Stanley died shortly after the death of the second son and left a young widow who had been used to the luxuries of this existance all her life.

Living with her mother in Washington, Mrs. Carr began to turn her attention to writing, an art in which she had interested herself for several years. Magazines began to print her stories and she soon gained a reputation as one who could turn out heart interest stories filled with the best of clean living.

Three years ago moving pictures began to interest her and she sent out some scripts. Not long after that she was engaged to some to New York as a special writer ,and from that position she rose so rapidly that she now holds one of the best positions in her field, that of editor in chief of the scenario department in the Kinetophote offices.

Mrs. Carr believes in the motion picture as a great moral factor. "More good can be accomplished with motion pictures—the right sort of motion pictures," she said, "than all the sermons ever preached by word of mouth. But what we want, what we are trying to produce here in the Kinetophote studios, are real stories, full of heart interest. We do not write of the eternal triangle. That worn-out theme has no place in our films, save as it may bring out more strongly the main plot. When I see one of my pictures in the "movies" I want those about me to be thinking: "Why that story might have happened to me just as easily as not." Then you will have your audience with you as certain as the sun rises."

THE SCREEN CLUB'S BEEF-STEAK

The apeptites of the members of the Screen Club and their friends and guests were well satisfied on Saturday evening, December 12th, at a beefsteak dinner held in their club house. It was an affair of the Bohemian type, with no shop talk. Everybody was there for that purpose went away disappointed. There was beef-steak aplenty, and enough of the amber colored fluid flowing to float a battleship.

There was exactly 260 filmers gathered around the festive board when Joe Versaldie Farnum, master of ceremonies and toastmaster rapped his ivory gavel for attention.

Big Joe, as usual started the ball rolling in a humorous manner, and then proceeded to introduce the speakers and entertainers of the evening among whom were: Judge Macklyn Arbuckle of County Chairman; Jame King Baggot, who by the way is the founder and first president of the Screen Club; James Kirkwood the present president; Harry Kunis, Billy Quirk, Ben Wilson, the chairman of the House Committee, whose energetic work and labor was responsible for the success of the dinner; Silver King Harry Reichenbach, who attends to the publicity for the Alco; Paul Scardon, the secretary, Sam J. Adams and Hal Hogan and others.

Judge Arbuckle who is a new addition to the ranks of the "Filmers" made a most enterprising address and told several little stories of his experience in Texas as a Justice of Peace, prior to becoming an actor, and in a manner that he is capable of King Baggot proved to be the entertainer of extraordinary calibre, his brand of gossip was new and pleased immensely. President Jas Kirkwood started the fun in a commendable manner, and all along the line those who were called upon responded nobly and were appreciated.

To see some of the members "dolled up" in their aprons was a rare treat, especially Big Joe Farnum, who his aide assistant Ben Wilson, it was necessary to sew two mammoth aprons together so that they would snugly fit "Big Joe" around the waist line.

Popular "Billy" Hannon, the manager of the club, was on hand to look after every one's comfort, and a mighty fine job of it he made, too. Billy took pains to make it worth while, and the thanks and gratitude of the members and guests and their friends were extended to Billy and were rightly deserved. Under his careful eye and management the culinary arrangements were perfect, and large juicy steaks were big and sweet, and he kept the waiters on the jump filling plates and glasses to every one's hearts content. Some Manager Billy Hannon, was the partaking verdict of the happy diners.

Harry E. Aitken, president of the Mutual Film Corporation, has called in the services of a publicity specialist, Philip Mindil, to act in an advisory capacity for "Runaway June," the new George Randolph Chester serial which the Reliance is about to put out. Mindil organized the elaborate publicity department of the Mutual, and is now conducting a general publicity bureau in the Times building. The Reliance will require a large portion of his time from now on.

HOUSE PETERS MAKES LASKY DEBUT IN "THE GIRL OF THE GOLDEN WEST."

House Peters, the new Lasky leading man, will make his initial appearance under this management in the production of Belasco's world-famous drama of the Western wilds, "The Girl of the Golden West," which is to be released by Jesse Lasky, in association with David Belasco, on January 4th. Mr. Peters plays the role of Ramerrez, the gentlemanly road-agent who falls in love with the "Girl" and is saved by her from the regular fate of highwaymen.

"The Girl of the Golden West" is the second of the series of Lasky-Belasco releases, which began with "The Rose of the Rancho," and it is a production on a truly gigantic scale. The Lasky-Belasco production following "The Girl of the Golden West" will be Blanche Sweet in "The Warrens of Virginia."

William Garwood who is so worthily upholding the "Imp" standard of quality is one of the quietest actors in the profession. Outside of the studio no one would take him for a Thespian for he never talks of his work unless someone asks him about it. He is neat and polished on the stage and off it, and while reserved with strangers, is one of the most delightful companions in the world amongst his friends, and Billy picks his intimates carefully.

WHAT CONSTITUTES A MOTION PICTURE STAR ?

By Thos Ince

This is a rather difficult question to answer, as the various producers have ideas of their own in regard to the dividing line between the ordinary player and the star.

Thomas H. Ince, the peer of producers, who discovered some of the foremost stars in the picture world of today, is probably the best informed American on the question of what constitutes a star.

Here are some Ince-isms, denoting the necessary qualifications a player must have in order to be transformed from unhearalded mediocrity into the irridescent limelight of stardom.

The embryo star must be possessed of education, good manners and personality.

Good looks are an asset, although by no means as essential as personal magnetism that inexplicable power of gripping an audience.

In surveying the motion picture field one will note a lack of preponderance of good looking stars over those not so bountifully blest by nature.

The reasons are obvious to the producer. Many players of surpassing physical beauty never will become stars for the reason that they lack a hundred and one other essentials.

On the other hand many with a meager share of Nature's blessings have forged to the front because of hard work and versatility, because of the fact that they could adapt themselves to any role, no matter how difficult.

The common belief that stars are born—not made is erroneous. My experience points to the contrary. There must be a certain proportion of "metal" in a player before he or she can qualify to rise. With these component parts properly balanced and under proper tutelage the remainder of the player's career should be along the lines of comparative plain sailing.

Weighing all things in the balance the undisputed fact remains that versatility is the primary and ultimate key to success in pictures, and without which no player will rise above the commonplace.

Versatility in pictures means more than stage versatility or that associated with every-day life. Both types must be included in the general category, and in addition there must be included another fther which I shall class as motographic versatility.

In motion photography, where every action becomes an indelible record, a star must of necessity have in mind many things apart from the mere recording of action.

Motographic versatility therefore means perfect control and action in front of the camera, the ability to do things without the assistance, at all times, of the director, the ability to discern within the fraction of a second the salient points making up a good picture, prompt decision, plenty of sang froid, natural poise, these are but an iota of the accomplishments demanded of a star. Couple these and a hundred other lesser distinctions with experience and you have an excellent sample of the popular star of today.

HOBART BOSWORTH

BOSWORTH FILMING VAN LOAN STORY

The first moving picture company to go to Banning, California, took possession last week, and the town is theirs. Hobart Bosworth and a company of twenty-five are putting on some lively Western scenes for the opening reel of Charles E. Van Loan's "Message to Buckshot John," and everyone in town is taking a great interest. For the big scene of the capture of the Bad Jake Kennedy gang, who "shoot up" the town of "Clayton," the entire town of Banning turned out. School was dismissed, stores deserted, and when "Kennedy," "Buckshot John," and their followers tore along Main St., the citizens entered into the spirit of the play with great enthusiasm and helped to make the scene remarkably realistic.

DO THEY?

Do people ever stop to consider the time and labor that is connected with a scene that may be projected in the theater in possibly thirty seconds?

The scene I have in mind is one taken in the snow country one of Jack London's stories called "Burning Daylight."

It was about five below zero when we started; the dog-teams were packed and we left the hotel about eight-thirty A. M. After tramping through the deep snow for some two miles, we found a suitable location. Mr. Hobart Bosworth, director and leading man in the above mentioned picture, is discovered panning for gold along the river bank. After rehearsing the scene several times, Mr. Bosworth, who is noted for his attention to detail, felt that something was lacking. After pondering for a few minutes he walked into the icy waters of the river, staying there until the scene had been taken twice, and then walked back to town with wet cclthes.

Mr. Bosworth does this to make his scene realistic—but do the public realise what he goes through to make a short scene, which is not on the screen more than perhaps thirty seconds?

GERMAN SHELLS IN THE TRANS-ATLANTIC OFFICES

The Adventures of Our Camera Man On the French Battlefield.

Reposing on the desk of Mr. John D. Tippett, managing director of the Trans-Atlantic Film Company, in Universal House, London, are a number of formidable looking shells, the cap of a German trooper, and other relics of the French battlefields. These trophies tell a story of the daring of a Universal photographer, Mr. J. M. Downie ,who, during the last few weeks has been traversing the battlefields of France securing war films for this company and its allied interests. Soon after the commencement of the war, the Paris office, over the activities of which Mr. Downie guarded, was temporarily closed down. With hostilities in such close proximity to the gates of the city, gnawing anxiety killed the interest of the citizens in all but the progress of the Allied troops. Mr. Downie is a young Scotsman, and possesses the restless nature typical of that race. He had no desire to be idle while war clouds obscured his Parisian interests, so that he determined to visit the firing line, and secure film pictures of the movements of the British, French and Belgian troops. Mr. Downie adopted this plan entirely on his own initiative, and it says much for his loyalty to his firm that without hesitation he decided to take such grave risks on their behalf.

Mr. Downie tells the story of his experiences in modest vein. He says: "I left Paris on Sunday last at about 3 o'clock, and after traveling eight hours, arrived at Sezanne, where I found every hotel full of French officers. I at last got permission to sleep on a billiard table, but the hardness of the bed, coupled with my anxiety to get going, made me satisfied with two hours sleep, and after coffee and some excellent bread, started off on a commandeered cart dragged by a 20-year old horse.

"From Sezanne until Mondement I was continually in touch with French cavalry scouting in the woods for German stragglers. I saw 22 taught, including officers. They appeared well fed, not a bit tired, and tried to laugh and joke with their captors. I was told that about 120 more were still in the woods.

"A little church on the road was completely destroyed by shells and many of the wayside cottages had been torn up, laying bare decayed coffins. Pushed on to Montmirail, and on the way passed by fields that had been so riddled with shell that there were huge holes, never more than fifty yards apart at any place. These holes had been cleverly used by the French as the commencement of trenches, and it was quite easy to see how the French had fought their way step by step. The trench or rather the butt was formed by throwing up the earth that had been loosened by the shell. I counted in a single post on a road, near the fields, no less than nineteen bullet holes.

"In a village near by only about twelve skeleton walls of cottages stood, with nothing to indicate the name of the village. In what must have been the courtyard of one of these cottages, I found an old woman digging. She had buried all her money and valuables in the ground at the approach of the Germans, and a wall had fallen over the place of burial. I helped her to remove the debris and found the box safe and sound, to the old woman's intense joy.

"Beyond this village I came upon fields where I was able to trace the German retreat corresponding to the French advance I had just seen. Here the trenches were low and regularly cut, but the line of retreat and its increasing haste were clearly shown in very peculiar manner. The ground here was very heavy, and it must have been very difficult for the movements of the guns and ammunition wagons. An evident attempt had been made to lighten the latter by throwing away live shells. At first I found these shells about every one hundred yards in ones and twos or threes, but very shortly I came upon bigger heaps. In one heap I counted no less than fifty-four, thus showing that at the finish the French attack must have become most violent, and the necessity for German retreat most imperious. I counted altogether over 400 live shells abandoned in this waste.

"From various objects I picked up on the battlefield it is evident that in the German accoutrement everything is sacrificed to lightness. The German water cups are made of aluminum, the German spades for trench digging are evidently used as frying pans, the German bayonet sheats are of the thinnest leather and finally, the Germans do not carry leather cartridge belts such as are worn in the English and French armies. Their cartridge belts are made of a kind of cotton material, in which the cartridges in sets of five are sewn in separate little pockets. Each of these pockets has a little cover fastened by a ripping stitch, and when the soldier wants to recharge his gun he just pulls at the cover, which immediately becomes undone, and out comes the set of five cartridges. Each belt contains divisions, and when all the cartridges in one belt are used it is thrown away and a new belt served out. I saw quantities of these belts lying all over the place, and in many there were still a quantity of unused cartridges."

Amongst the thrilling war pictures which Mr. Downie obtained were views of a wrecked French chateau, connected with which is a most interesting story concerning the Crown Prince of Germany.

It was the Kaiser's dearest wish to have the Crown Prince make a trumphal entry into Paris, thus preparing a glorious record for his son's future reign. In anticipation of this coup, at that moment considered assured, a wonderful dinner was prepared in the white panelled dining room of the beautiful seventeenth-century structure. The dinner and the carouse which followed lasted far into the night. Revelry was at its climax, when a shell burst in the pantry of the chateau. The Crown Prince and his generals were soon in the saddle, and took up a position in a small wood to resist a fierce attack made by the Allies, who were [illegible] successful, after one of the fiercest engagements in the entire campaign, in the course of which thousands of both sides were killed.

This surprise assault took place in the early hours of the very day on which the Kaiser's son had planned to make his spectacular entry into Paris ,and was the prelude to other reverses, in which entire German battalions were wiped out. The beautiful lawns of Mondement were ploughed by shell fire, the ancient trees mown down, the iron gates broken, and the chateau left a heap of ruins. In the castle park alone there were 3,000 dead and buried.

Our illustrations show the condition of the chateau after the hasty retreat of the blue-blooded Teuton.

BOSWORTH ON THE MOVE

The Bosworth company is again on the move. This time a company of thirty men with horses and a general outfit for typical "Western" stuff is being taken at Banning, California, to take some of the opening scenes in Chas. E. Van Loan's "The Message to Buckshot John." The play is being made under the direction of Hobart Bosworth, who will also play the lead. In the company are Courtenay Foote, Frank Lanning and Joseph Ray. Helen Wolcott and Rhea Haines. George W. Hill is the cameraman.

STEVENS AND ELY TO ENTER CROSS-COUNRTY RACE

Due to their great success in the Phoenix road race and to their unbounded success as drivers of racing cars, Robert Stevens and Thomas Ely have been granted permission by general manager Isadore Bernstein of the Universal West Coast studios, to enter the cross-country race from New York to San Francisco.

The boys will leave Los Angeles the middle of March and will drive their car, a ninety-horse power Thomas) to the Eastern metropolis. The machine will be thoroughly overhauled in New York and the race to the Exposition city begun. The car will carry the name of the Universal Film Company on the gasoline tank. Pictures of news interest will be taken on the way East and shipped to New York for the Animated Weekly.

BOX OFFICE CO. AT PATHE STUDIO

When the observant visitor comes to the Pathe Studio, where the Box Office Attraction Co., which is now producing its photoplays, the first thing that strikes him is the pervading atmosphere of efficiency and harmony. If he should ask William Farnum to give a reason for this phenomenon, he might receive the following answer:

"The answer is self-evident, if you will only remain long enough to watch Edgar Lewis, our director, stage one of our productions. Mr. Lewis has that rare quality of making others feel that the scene and the character that is to be played just as he himself does. When the minds of director and player work in unison, there is harmony in action. Confusion and wrangling, those earmarks of inefficiency in stage directing, disappear. Here we all have confidence in the director and endeavor to follow out his suggestions and put ourselves into the spirit of the role, rather than act like puppets dangling from wires."

1915 Happy New Year 1915

MILLER'S THEATER

Miller's theater down at the junction of Spring and Main at Ninth street, a block from Broadway, is offering for the week, starting Monday, the really remarkable picturization of C. Haddon Chamber's powerful domestic drama, "The Idler." This drama was produced by Charles Frohman at the Empire theater in New York, and scored a remarkable triumph. The cast presenting it as a picture-play is a really great one, including as it does Charles Richman, Catherine Countiss, Claire Whitney, Stuart Holmes, Walter Hitchcock and Maud Turner Gordon. It was produced at the William Fox studios by that master of photodramatic art, Lloyd B. Carleton. The engagement is for one week only and shows begin at 12, 1:30, 3:00, 4:30, 6:00, 7:30 and 9 P. M.

BARKENTINE "FREMONT" HAS NARROW ESCAPE — ONE OF INCE'S COMPANIES ON BOARD.

Los Angeles, Cal., Dec. 12.—Sent to the bottom of the Pacific by a huge waterspout was the fate that almost fell to the lot of the barkentine "Fremont" and her crew of motion picture players, yesterday.

One of Thomas H. Ince's companies was busily engaged on board the vessel, lying in the harbor of San Pedro, when a waterspout of huge dimensions was sighted far out in the channel slowly making inshore. Fascinated by the strange spectacle the players gathered on the aft deck while one of the camera men proceeded to reel off the marine monstrosity.

The weather was very story outside the breakwater and black clouds lowered overhead, with frequent rain and wind squalls coming from seawards. With Catalina Island looming up faintly on the distant horizon it formed an excellent background for the great white funnel of water connecting sea and clouds.

While the skippers of ships in the harbor leveled their marine glasses at it the waterspout suddenly changed its course and headed direct for San Pedro harbor.

Then the excitement commenced. Small craft scurried for cover, lumber-laden steam schooners making port put on full steam to avert disaster and there was commotion galore on boar dthe "Fremont," where the Ince players were still huddled [illegible]o frightened to move. The motion picture ship is anchored almost two miles off shore and any attempt on the part of those on board to reach land in the small boats would have been extremely hazardous at the time.

The waterspout was but a scarce half mile off the breakwater now and slowly gyrating in an air line direct for the "Fremont." The uncanny noise of the approaching phenomenon could be distnictly heard. The sole obstacle in its path was the government breakwater and the lighthouse at its outmost extremity.

While the crew of the "Fremont" stood petrified with fear the waterspout came up to within a few yards of the big breakwat[illegible]d then collapsed with a no[illegible] a clap of thunder. Those aboard the picture-craft breathed easier when the big thing disappeared, but their nerves for the remainder of the day were a bit shattered.

WM. S. HART IN "THE SAGEBRUSH COUNTRY"

Admirers of William S. Hart, the eminent "legit" actor, who is now appearing with the companies of Thomas H. Ince as actor-director, will have another opportunity of seeing him in one of his favorite roles—that of a western gun-man—when "In the Sagebrush Country," a thrilling story of frontier life is released.

Mr. Hart is now packing houses throughout the country by his work in "The Bargain," the five-part Ince feature that was made in the Grand Canyon of the Arizona. He has also proved a tremendously big drawing card in "The Passing of Two-Gun Hicks," the two-reeler which he directed himself. But his portrayal of Jim Brandon, the bandit, in "In the Sagebrush Country," is declared to lack nothing of being equal in every respect to his previous interpretations.

The story is a western drama of the different sort. It tells the heroic rescue of a girl by the bandit after he had planned to rob her. She is sent to another town by her father to pay the mine budget, and Brandon, the bandit, accompanies her. The stage is held up by a Mexican, who drags the girl away to a shack in the moutnains. Brandon, resolving not to steal the girl's money—for he is smitten with her attractions—returns and rescues her.

Mr. Hart is admirably supported by Rhea Mitchell, as the girl; Herschel Mayall as her father, and Thomas Kurihera as the Mexican bandit, and their work does much to give the story its strength. Beautiful settings in the canyons of California aid also in perfecting the production.

"MASTER KEY" COMPANY WORKING ON SCHEDULE

Handicapped by a series of unusually prolonged rains for this season of the year, in addition to rendering photographic work practically impossible, have washed out a great section of track leading from the tunnel to the ore-dump at the Universal's mine in San Fernando valley, California, Bob Leonard and his company of Rex players are working night and day in an effort to keep up with the schedule set in the matter of necessary negative production.

Fearful lest they fall behind in the matter of releases, the company has been working until late in the night on interviews, to enable them to be on hand during the day to utilize the occasional bright moments in making the exteriors. The result is that they are practically working on schedule and there will be no change in the release dates.

WOULD RATHER WORK THAN EAT

When Hobart Bosworth took his company to Banning, California, for the "Western" scenes of "The Message to Buckshot John," he took special pains to see that all possible provision was made for their comfort while out "on location," realizing that at best the work would be very taxing and difficult. So engrossed was he with this and with the directing and portrayal of "Buckshot John" that noon would find him without luncheon, with the excuse that he "forgot all about it."

With affectionate indignation the company declared that he must be made to remember to drink some coffee, at least, and to that end presented him with a very handsome thermos bottle in a stunning leather case on which is a silver plate inscribed "To Hobart Bosworth from the Buckshot John Company."

MOVING THE GROCERY STORE

To set out to set up a set cleverly, is almost as complicated as it sounds when you get it just that way. So Billy Carr "Props' 'of the Bosworth Studio, in Los Angeles, found when given but a few hours to produce the General Merchandise Store for the Maclyn Arbuckle picture. A grocery store must be removed from somewhere and appear surreptitiously on the stage. The nearest store was two blocks off. He lost no time. Dashing into the little corner grocery he asked the man what his daily profits were. "Twenty dollars a day." "Very well, I'll take your store for the day." And before the bewildered grocer could grasp the situation Billy Carr had given orders "Pack her up, boys—no time to lose—scales, show cases, bottles, cans, incidently the callendar and wall decorations. They make atmosphere. Thank you very much—pay you for your day's profit tomorrow,' 'and thus it is that the frame to the picture is often made. A careless background for the critical public has often spoiled a clever play. That never happens at the Bosworth studio.

"AN UNSEEN VENGEANCE"

In "An Unseen Vengeance" Mr. Ricketts of the "Flying A" studios, has produced a one-reel drama of unusual strength.

Harry Von Meter steps gracefully out of character interpretation to play a leading role in this picture. As John Holland, reporter and playwright, he runs the gamut of emotions with artistic intuition. His scenes as the happy young husband, with his wife (Vivian Rich) are briming with exuberance; then he struggles against and is swept away by an intense passion for Olga (Charlotte Burton), who throws him over, disheartened and broken. He turns in an abandonment of remorse and humiliatiy, to the faithful love which he cast aside. As a lover Mr. Von Meter is quite as convincing as in the sterner parts in which he has won recognition.

Mr. Joseph Kaufman, who has been playing leading roles in many of 'Lubin's most important photoplays, is now directing a special company which is producing Shannon Fife's "A Woman Went Forth." Miss Ethel Clayton is playing the leading role. Mr. Kaufman is widely known in the theatrical world. He played with the Empire Stock Company under Charles Frohman and also with Maude Adams, William Collier and Elsie Janis. For sometime he played leading roles with Henry Savage's companies, and with Cohen & Harris. While not really starring, Frederick Thompson featured Kaufman in "Via Wireless" and as Monte Brewster in "Brewster's Millions."

Reina Valdez recently had an amusing experience with one of the many would-be motion picture manufacturers who infest the industry, especially in and around Los Angeles. It transpired later that the worthy in question, was trying to sell stock to float a company. When Reina mentioned having been with the Essanay he said "Where's that" and and when she mentioned her idea of a weekly stipend he asked "You mean per month, don't you?" whereupon Miss Valdez remembered another appointment and fled.

DOT GOULD, STERLING COMEDY COMPANY

After two days of continuous search (and about one hour before we went to press) we managed to run down and corner Miss Dot Gould, comedienne with the Sterling Comedy Company, and wring from her the "sad, sweet story" of her past. And then when we did find her she was in her dressing room, daubing at her face with a myriad of small, vari-colored sticks and jumping into new costumes preparatory to a hurried ride to a location. Obviously this was no time for a dressing room interview but it had to be done. The sheet had to be on the press within a pair of hours. And it could not go on without some mention of Miss Dot. Oh, dear, no!

So a window was opened on one side of the room, and before that window with our back toward it we stood, pencil and paper in hand while a voice from the invisible girl within floated out almost like a message from a dictaphone.

"I was born" (as you may have noticed), in Chicago," said Miss Gould. "Just a minute please while I smear some of the red on my lips. (Pause) All right. That was where I stayed until I was quite a girl, awkward, not quite old enough to let down my skirts and too old to do anything but look awkward in the short kind. (There! I knew I'd bite that rouge stick in two if I tried to use it and talk at the same time! And then they sent me away to a convent. And oh, what didn't happen to me in that convent! Let us draw the curtain of charity over that period of my small existence. It is painful in the extreme, and anyway, I have forgotten everything I learned there except how to climb out of a second-story window and go borrowing watermelons from the farmers 'round about.

"And then one day they sent me to Vassar. Honest Injun. Rah! Rah! Votes for women! and all that sort of thing. No, I didn't finish. Life was too short to waste in one place, so I left. (Please knock at the door of the next dressing room and tell Helen to help me get hooked up. Thanks.)

"Well, one dark, gloomy day that was built for murders and suicides, I got the notion in my head that I ought to get out and earn my own way in the world. That was one of the doctrines they had foisted on me at the Vassar place. So I took my vanity case in my strong right hand and started out to run down and capture single-handed a real job of work. That was where I learned more than any school ever taught me. I learned that I didn't know anything about work. (Helen, if you don't stop jabbing me with that pin, I shall faint.) About that time I remembered that——"

"Oh Dot,' 'called a voice from another section of the yard, "they're waiting for you."

"All right. Excuse me if I cut the rest of this short I had made some alleged successes in amateur theatricals at school, so I landed with a musical comedy outfit. Chorus first, then small bits and finally some good parts. But it was a case of 'too much on the road.' The show came to Los Angeles and I visited he Oz company out of curiosity. No intention of getting into the game, you know. They saw me and my fortune was made, or something like that. They were looking for type and I was a type (no, not bold face type; just type), and they talked salary to me that didn't sound like conversation money, and I fell. The 'Deceiver' was the part I played in the 'Patchwork Girl' and then——"

"Oh Dot; hurry up!"

"Well, then I jumped to Sterling and here I am ever since."

She opened the door and came rushing out.

"I want to make good in drama, the same as every other comedienne in the world. And I am some athlete (more Vassar stuff, you know). Ride, golf, swim, dance (oh, my! the dance!) shoot, tennis and all that sort of thing. Strong for it. Good by. Got to go. Adieu. Adios.. So long! Sorry I haven't time to see what you look like but duty calls and I must away."

There was a swish of skirts and a blond streak dashed madly out the gate and was gone, leaving us with mouth open, wondering how much of the confab we could remember for the reserved space in the big number. Some of it may be mixed a trifle, but bear with us, kind reader. Reporters are not infalible on such occasions. Gracious, no! Neither would a phonograph record be. We did our best.

WM. S. HART FEATURED IN "THE PASSING OF TWO-GUN HICKS."

William S. Hart, the noted character actor, late of the legitimate stage, soon will be offered as the feature by Thomas H. Ince in a two-part drama entitled "The Passing of Two-Gun Hicks." The production will serve to introduce Mr. Hart to the American motion picture public as an actor-director, for the story was made under his direction.

Mr. Hart began his career under the management of Mr. Ince by working in "The Two-Gun Man," a seven part feature, and in collaboration with Robert Edeson and Rhea Mitchell in "On The Night Stage." For these two productions he was especially engaged, and several weeks after the discontinuance of his contract he was persuaded by Producer Ince to join the forces at Inceville for a permanent stay, as actor-director. "The Passing of Two-Gun Hicks" is the first product of his genius.

It is the story of a deadly gunfighter, and strikes terror into the hearts of the villagers upon his arrival at a western camp. He is attracted by one woman — the only decent woman in the town — wife of a drunkard. He plans to put the worthless man out of the way, but declines to carry his plans into effect when requested by the girl. He leaves the town quietly and the husband who has challenged him to a duel, is congratulated as a hero.

In the title role, Mr. Hart finds wnoderful opportunity to portray his favorite type—a type which has been declared to be his long-suit. Throughout the story he appears as the cool deliberate gun-man, behind whose rugged frame is a warm heart. Mr. Hart is given the splendid support of Arthur Meude, the English actor, in the role of the drunkard husband, Leona Hutton as the wife and J. Barney Sherry as a scheming gambler.

The production in every respect is expected to prove a worthy medium of introducing Mr. Hart as actor-director with the Ince companies.

BASEBALL FANS IN THE MAKING

"What we don't know about baseball," is being discovered by the girls in the cutting room of the Bosworth, Inc., now that they are "patching the film" of "Little Sunset," the lively baseball story by Charles E. Van Loan. The first time it was projected in the cutting room, the game between the "Apaches" and the "Renegades" was as weird a game as has ever been seen. Not knowing the home plate from the umpire's decision, the notes of corrections for revision often assumed a personal tone. Instead of writing "2d baseman assists in put-out at first," Miss Davey was obliged to note that "man with bandy legs exists from bag at right after tall thin man touches him." The second run off was a great improvement, and the third will probably attain perfection. But nevertheless, the opening game of next season is certain to be witnessed by a considerable "feminine" contingent from Bosworth factory.

Mona Darkfeather gave her friends an anxious time of it last Wednesday when she rode her pony "Comanche' 'over the hills. A bad rain storm came up and the mountain roads and passes were almost impassible as far as riding was concerned and Mona ha dto alternately walk nd slide and she says that it was a mtter of alternation as to when she led Comanche or Comanche led her. The arrived home about 10 P. M., the wettest and most bedraggled objects imaginable.

Using one of the most elaborate sets ever employed in the immense new studio of the Vitagraph Company, the first scenes in Charles L. Gaskill's latest picture, "The Breath of Araby" were taken this week. This set, two hundred feet in depth, required the entire floor space in the mammoth new building, and made a background, imposing in its vast magnificence, for one of the many important scenes, in what has been declared to be one of the strongest stories ever written by this accomplished creator of original, artistic picture plays.

The leading role is assumed by Miss Helen Gardner, and will demand handling with all of the grace and consummate artistry, possessed in so marked, by this accomplished star.

Like all of the plays written by Mr. Gaskill, "The Breath of Araby" is unique in theme, motive and action, and marks a still nearer approach to his ideal, the really perfect picture.

LLOYD TO PUT ON NEW TYPE OF FILM

Because of the unusual success that attended the exhibition of Otis Turner's adaptation of Clara Louise Burnham's popular novel, "The Opened Shutters," in the theatres throughout the country, the Universal Film Manufacturing company has decided to undertake the production of a series of stories of a different type than has ever been attempted to any great extent by either the film companies of this country or Europe. The new stories will depend less upon their plots, particularly as regards intense dramatic action and will endeavor to show the effect of right and wrong thinking upon the individual.

It is now a generally accepted fact that wrong thinking, indulging in ungovernable fits of temper, for example, have a tendency to work harm on the person himself. Physicians have long acknowledged this and have used as an illustration, the effect of such a fit immediately after a heavy meal. The effect in this instance is particularly apparent.

It is an attempt to put this in a broader sense before the eyes of the theater-going public with an idea of educating them to all that it means that Frank Lloyd and his company of Rex players have been detailed to start soon with the production of a series of this sort. The company is to start upon the series, each of which will be complete in itself, as soon as they have finished with the production of "The Web of Destiny."

BUT IT DIDN'T DO ANY GOOD

That woman dominates the world we all conceded to; some begin at sixteen, others wait until they're sixty—but it's a record breaker when at six months' with a tiny fist they can waive aside some of the most scintillant stars of Broadway.

To untangle this—the other day at the Bosworth studio, in Los Angeles, a week-old baby is called upon to accompany her deserted mother through several heart-breaking scenes. Scene One was being taken—the baby started to cry. "We must hush that baby," called Mrs. Smalley, directress—All hands to the rescue! Elsie Janis, on the stage at the time, dangled her prize winning Pekinese, Dustin Farnum twirled his watch fob, Maclyn Arbuckle shuffled his feet. Oliver Morosco whistled boisterously while the rest of the company, stage hands, onlookers and camera man, in determined seriousness went about the business of paralyzing that baby's cry. ((The female of the species is less accurate than the male but more potent).

INCE PLAYERS GIVE EXERCISE TO L. A. FIRE DEPARTMENT

Thomas H. Ince's players—at least some of them—were instrumental the other day in giving the Los Angeles Fire Department a bit of exercise that was not officially scheduled. They were in the northern end of the city's business district enacting a scene in "The Flower of the Desert," under the direction of Scott Sidney. The scene would show the exterior of a tenement dwelling on fire.

As is frequently the case a morbidly curious crowd collected the moment Mr. Sidney and his company appeared on the scene. Priorily, however, the director had notified the fire department that arrangements had been made to "set fire" to the structure and had warned them that an alarm coming from the vicinity in which this company would be working should not be seriously considered.

The battalion chief accepted Mr. Sidney's information and the director went his way to stage the scene. A corps of men soaked the building with oil and ignited it. (The building of course had been purchased by the Ince companies and its location was such that surrounding structures were in no danger of being destroyed).

But the moment the flames and smoke began pouring from the windows of the shack, an excited man, who had not seen the camera and the actors—or at least had paid no attention to them—ran to a nearby alarm box and turned in a summons for the apparatus. Headquarters in turn relayed it to the engine company in the district whence the call came, but the battalion chief ignored the bell. The excited man persisted, however, and presently an engine and a hose wagon sped to the scene.

Some of the firemen seized the situation at a glance and saw that it was a moving picture "stunt," while others were less observant and proceeded to unwind the hose and prepare to fight the blaze. Then came Director Sidney's troubles. He was the busiest man in the world for the moment, and between shouting instructions to the players and entreaties to the firemen to disregard the flames, he lost five pounds of his weight—so great was the mileage he He is happy now, however, for the picture has turned out to be a recovered in doing the double job. markable piece of work.

Stella Razeto is giving a poetical performance under Ed. J. Le Saint of the Selig company in "The Lady of the Cyclamens,' 'a delightful mystical photoplay in two reels by Mabel Heikes Justice who has left her fancy run free. Mr. Le Saint is the right man to produce this class of play, for he has the artistic instinct and can import the right atmosphere while in less delicate hands it could easily become mawkish and melodramatic. Guy Oliver, Scott Dunlap and Jack Macdonald are in the cast and Mr. Le Saint's ambitious camera man, Mackenzie is gloating over his prospects for some unusual photography.

Anna Little has been taking the luxury of another lay off, not because she wanted to but because Mr. Doctor man made her. During her short absence Mr. Turner is devoting attention to his big forthcoming productions and the producer of "Damon and Pythias" promises something startling in the near future. Much sympathy is expressed at this second indisposition of Anna Little who is one of those natural girls who make many friends.

JESSE L. LASKY TO PROVIDE DUSTIN FARNUM WITH SPECIAL STAR VEHICLES

The Jesse L. Lasky Feature Play Company, according to an announcement made by Mr. Samuel Goldfish is completing arrangements to pr[illegible]vide a series of special stellar [illegible]hicles for Dustin Farnum, the fa[illegible]ite American star whose fame [illegible] photo-dramatic artist increases daily. Dustin Farnum, playing his original star role in "Cameo Kirby," is to be the Christmas release of the Lasky firm, being positively announced for December 24th. It is largely the versatility displayed by Mr. Farnum in the depicting of the Southern character of "Cameo Kirby," the dashing gentleman-gambler of New Orleans, which has led Mr. Lasky to make even more ambitious plans than formerly for the forthcoming Farnum releases.

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"THE IDLER"
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Important! **ANNOUNCEMENT!** Importan

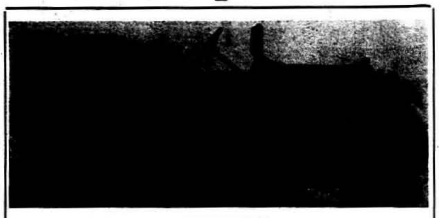
Many Additional Prizes Given Away

Owing to a great demand by many of the contestants who have recently en tered the Photoplayers' Weekly Popularity Contest, they have asked for an extension of the contest to enable them to get among their many friends to assist them in their candidacy.

CONTEST CLOSES FEBRUARY 13th, 1915

Winners of the Prizes will be announced on the night of the Photoplayers' Revue

Grand Capital Prize



CHEVROLET
1915 "Royal Mail"

SUBSCRIPTIONS:

During the Photoplayers' Weekly Contest, votes will be allowed on Subscriptions according to the following schedule:

1-year subscription	$ 2.00	2,000 votes
2-year subscription	4.00	4,000 votes
3-year subscription	6.00	6,000 votes
4-year subscription	8.00	8,000 votes
5-year subscription	10.00	10,000 votes
6-year subscription	12.00	12,000 votes
7-year subscription	14.00	14,000 votes
8-year subscription	16.00	16,000 votes
9-year subscription	18.00	18,000 votes
10-year subscription	20.00	30,000 votes
11-year subscription	22.00	35,000 votes
12-year subscription	24.00	50,000 votes

No Votes have been entered this week on account of holidays

STANDING OF CANDIDATES

Contestant—	*Studio*	*Votes*
Grace Cunard	Universal	387,600
Ella Hall	Universal	326,300
Fred Kley	Lasky	310,800
Jackie Saunders	Balboa	307,250
Irene Hunt	Reliance	177,900
Myrtle Stedman	Bosworth	157,800
Cleo Madison	Universal	147,600
Edythe Sterling	Frontier	45,300
Dorothy Davenport	Crown	37,550
Ruth Roland	Balboa	35,300
Violet McMillan	N. Y. M. P. Co.	32,050
Courtenay Foote	Bosworth	25,050
Stella Razeto	Selig	25,000
Dorothy Gish	Reliance	18,350
Mae Marsh	Reliance	15,400
Margaret Gibson	Vitagraph	12,800
Dorothea Farley	Albuquerque	11,450
Victoria Forde	Universal	11,000
Louise Glaum	N. Y. M. P. Co.	10,200
Bessie Barriscale	N.Y.M.P.Co.	10,050
Dot Gould	Sterling	10,050
Signe Auen	Reliance	10,000
Adele Lane	Selig	10,000
W. Chas. Robinson	Biograph	10,000
Carlyle Blackwell	Favorite Players	9,000
Henry King	Balboa	8,550
Mabel Normand	Keystone	8,100
Margarita Fischer	American	8,050
Pauline Bush	Universal	5,450
Ray Gallagher	Universal	5,350
Donald Crisp	Reliance	5,450
Ford Sterling	Sterling	5,350
Chas. Rey	N. Y. M. P. Co.	5,300
Laura Oakley	Universal	5,200
Helen Holmes	Kalem	5,100
Howard Hickman	N. Y. M. P. Co.	5,100
Douglas Gerard	(late) Kalem	5,050
Rhea Mitchell	N.Y.M.P.Co.	5,050
Charles Chaplin	Keystone	5,050
Billie West	Reliance	5,050
Gypsy Abbott	Favorite Players	5,050
George Larkin	Universal	5,050
Edwin August	Eaco	5,050
Ruth Hartman	Favorite Players	5,000
Bob Leonard	Universal	5,000
J. Warren Kerrigan	Universal	5,000
Louise Lester	American	5,000
Edna Maison	Universal	5,000
Wm. Garwood	Universal	5,000
Wm. D. Taylor	Favorite Players	5,000
Anna Little	Universal	5,000
Henry Otto	American	5,000
Eddie Lyons	Universal	5,000
Lee Moran	Universal	5,000
Al E. Christie	Universal	5,000
Ed. J. LeSaint	Selig	5,000
Tom Mix	Selig	5,000
Elizabeth Burbridge	N. Y. M. P. Co.	5,000
Richard Stanton	N. Y. M. P. Co.	5,000

Second Prize

ADVERTISING:

During the Photoplayers' Weekly Cont votes will be allowed on Advertising according to the following schedule:

$ 1.00 advertisement	1,000 v
2.00 advertisement	2,000 v
4.00 advertisement	4,000 votes
6.00 advertisement	6,000 votes
8.00 advertisement	8,000 votes
10.00 advertisement	10,000 votes
12.00 advertisement	12,000 votes
15.00 advertisement	15,000 votes
20.00 advertisement	20,000 votes
25.00 advertisement	25,000 votes
30.00 advertisement	30,000 votes
50.00 advertisement	75,000 votes

Advertising Rates, $1.00 per inch.

DON ACCOUNT of the extension of the Popularity Contest, and success of same, the Photoplayers' Weekly has decided to add many valuable prizes.

Now is the time to get busy. Get amongst you friends for Subscriptions and Advertising, the will gladly help you. Every vote counts. Our Advertising Men will be pleased to call on anyon you may suggest. If there is anything you do n understand in regards to the contest, we will b pleased to answer any questions you may ask.

GRAND CAPITAL PRIZE—
1915 Chevrolet "Royal Mail" car on exhibition at the Chevrolet Automobile Co., Pico St., at Hope.

UPRIGHT PIANO—
On exhibition at Geo. H. Barnes' Piano Co., 131 South Broadway

SOLID GOLD WATCH (Ladies' or Gents)—
On exhibtion at S. Nordlinger & Sons, 631-633 South Broadway (Value $50.00)

SUIT (to order)—
From Chas. Levy & Sons, 448 South Spring St. (Value $50.00)

LADIES' SUIT (to order)—
From Kleinberger Ladies' Tailoring Co., 702 Pantages' Bldg., value $50.00

LADIES' OR GENTS OVERCOAT—
From Nebraska Clothing Co., 239 So. Spring St.

VOTING COUPON:

Good for Fifty (50) Votes in the Photoplayers' Weekly Popularity Contest.

Name .....

Address .....

City .....

Use as many of these coupons as you like, but they must reach us not later than one week after date.
Dec. 26, 1914.

NOMINATION COUPON:

Good for 5,000 votes in the Photoplayers' Weekly Popularity Contest:

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City .....

Nominated by .....

Address .....

Only one of these coupons will be credited to each candidate

... BURIED IN EXPLO-SION

...losion which tears down the ...untain side and completely ... mining town under tons of ... dirt is one of the spectacu-...tures in a forthcoming five-...ubia drama, "The Valley of ...Hope," produced by Romaine ...ng at Betzwood, Phil. One ton ...amite was distributed, for the ...ion, in the hill which lay direct-...er a small valley wherein had ... constructed a young mining ...n. When the fuse was lighted ...t cameras were turned upon the ...ner, four of which were motor ...iven. Mr. Fielding, besides direct-... the piece, played an important ...

...TTINGER WINS PRIZE AT ...ANKERSHIM CARNIVAL

...liam Gettinger of the 101 Bison ...any won first prize for roping at ...arnival held in Lankershim last ...day night. Mr. Gettinger has ...he past fifteen years been con-...d with a ranch in Texas and ...left there to use his talents to ...r advantage, as far as salary is ...rned. The officers of the Lank-...m carnival presented Mr. Get-...r with a pair of silver military ...es.

...ides being an excellent horse ... a master at throwing a rope ...as he is called is a splendid

"...armen Fay Derue," the six-year ...tot of the Sterling-Universal Com-...pany has just finished what she ...thinks is her best work, inasmuch as ...she says she had more close-ups in ...it than she has ever had before, and ... which she had occasion to do some ...her best flirting. She certainly ... handle her eyes. She will doubt-...s break many hearts when she ...ws up. The picture is entitled ...armen's Romance" and is sched-...d for release on Monday, Dec. 21.

GEO. H. MELFORD
DIRECTING
HARRY WOODRUFF
For Lasky Feature Play Company.

ALLEN CURTIS,
Director
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to the Motion Picture Co.
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ED. DILLON PRODUCES DRAMA

Eddie Dillon, producer of all the Komic releases, is taking a brief rest from comedy and is staging the Majestic two reel society drama "The Love Pirates." Fay Tincher, who scored a big hit for her interpretation of the character of the siren in Mr. D. W. Griffith's production of "The Battle of the Sexes," is again playing the role of the vampire. Miss Tincher has been playing nothing but comedy parts for almost a year and has gained great popularity for her interpretation of the character of Ethel, the stenographer in the "Bill" series.

In "The Love Pirates" she again returns to the emotional drama for the first time since the production of "The Battle of the Sexes." In "The Love Pirates" is shown a strong story of American society life. In her role of the vampire, Miss Tincher leaves behind her a trail of wrecked lives. Nothing appears sacred in her eyes. Breaking up a man's home is a source of amusement to her.

Miss Tincher appears to excellent advantage in the character of the vampire. The plot of the story deals with her career in society and shows the retribution that at last overtakes her.

R. E. Walsh and Elmer Clifton are the other principals in the cast. Before starting to produce comedies, Dillon had gained quite a reputation as a director of dramas. He is producing "The Love Pirates" in order to get a brief rest from comedy and secure a touch of dramatic atmosphere.

"The Love Pirates" will be a Majestic release as part of the Mutual program.

WALTER EDWARDS PLAYS THE CROOK IN "THE FACE ON THE CEILING."

Walter Edwards, the Inceville actor-director, is a veteran and that means that in addition to possessing a long and diversified experience he is far from being a youth. Yet he displayed the agility of a schoolboy athlete recently when he was working in "The Face on the Ceiling," a forthcoming release of the Ince companies, treating of the experiences of a detective at the hands of a gang of crooks.

Mr. Edwards plays the part of the gang's leader, a hardened crook who resents the action of his daughter when she marries the detective who has tried to disrupt the band. He seeks entrance to the home of the newlyweds through the skylight and it was in this scene that the actor showed his mettle as an acrobat. He was compelled to descend through the aperture in the roof and despite the hazardous stunt, negotiated the entrance with ease. As he is about to drop to the floor from the opening his coat gets caught and he hangs to death. This was one of the most thrilling scenes in the production.

"All Over the Biscuits" is the pathetic title of the comedy that Eddie Lyons of the Nestor company is perpetrating with Vicky Forde and himself playing the leads. It is a household tragedy in which much trou... arises over wifey's cooking of certain biscuits and Eddie is well suited as the nervous and fault-finding husband.

This is Myrtle Stedman's busy time, for apart from acting an important part in "Nearly a Lady," which features Elsie Janis under the direction of Hobart Bosworth at the Bosworth Incorporated studios, she has big demands upon her time from the many concerts being organized for charitable purposes during Xmas. Miss Stedman delights in lending her beautiful voice in the cause of good but she gets but little time to herself with it all and says that although she generally makes a number of things by hand for her friends and relatives for Christmas that she will have to resort to the stores for once and she admits that she will NOT "do her shopping early" either, well —one must pay for being popular.

J. P. McGowan, the railroad director who is spending a few weeks in bed at the hospital and who is directing his "Hazards of Helen" series from said bedside is a cheerful as possible and his enforced rest has been much cheeded by the kindly interest of the Kalem company and by learning that his "Hazards" series is so successful that the picture will not finish as contemplated some time back. Instead he will go on making these railroad pictures indefinitely for the call for them increases. They have dash and novelty and audiences like the railroad stories, especially when they are put on by a man who knows the railroad game as thoroughly as McGowan does.

The trial run of "The Last Chapter" was shown at Clunes theatre in Los Angeles on Saturday night and the newspaper critics and the audiences were warm in their praise of the film which is certainly one of the finest features of a year full of good photoplays. Carlyle Blackwell never did better in his life and the direction of William D. Taylor, the acting of everyone concerned, the story, and the photography were all above the average. The next production of the Favorite Players is now being prepared and will consist of a feature written from the book "The High Hand" by Jacques Futrelle. It is a story of political chicanery and is full of heart interest and splendid situations. The cast is not yet determined.

Henry Otto, directing at the American studios keeps busy. Last Monday he completed a capital and thrilling two-reeler in "Restitution" and during the week made a one-reel comedy of a rural nature and out of which he and his company extracted lots of fun. It is called "The Crucifixion of Al. Brady." Now he has started another story, not named so far. There are two releases of Henry Otto's out this week, "The Silent Way" and "In Tune," which goes to show that this producer keeps hard at it and turns out some bully good work for his firm. The physicians of Santa Barbara availed themselves of an invitation to view the "Silent Way" at the American studios before it was sent east, it deals with the treatment of tubercular trouble in the open.

VITAGRAPH THEATRE

Sydney Drew and the Vitagraph players again furnish the feature act on the best bill the Vitagraph Theatre has yet presented.

"What The Moon Saw," is a fine sketch well acted, and is the best sketch ever attempted in the favorite Broadway Motion Picture Theatre the work of Sydney Drew, Rankin Drew, and the small but well played part of the husband of Paul Scardon, stand out distinctly, and is well received.

The other feature, "Underneath The Paint," is a three-reel dramatic story of the Theatre, which is well played by Helen Gardner, assisted by Andres Randolf, Gladden James and little Audrey Berry, "Underenath The Paint," was written and produced by Charles L. Gaskill. In addition to these features three other pictures and the Mezzonate Trio, make the best program the Vitagraph Theatre has offered.

ELSIE JANIS A HIT AT THE STUDIO

When Elsie Janis starts across the stage at the Bosworth studio everything else stops. It is the supreme moment of the day. It isn't because she is an extremist in clothes or manner; she is always the simple, unassuming girl—but she holds the stage from entrance to exit. When she isn't singing or dancing jaunty little dances, her mimicry is wildly amusing. Then the lines that accompany her acting are always spontaneous and it is to be regretted that the camera hasn't ears as well as eyes to register these humorous bits. In her first photoplay "The Caprices of Kitty," Elsie Janis, disguised as an Italian girl, comes to an artist's studio. She did that imitation so well everyone on the stage forgot the grind of the camera and fancied themselves in the first row on an opening night. After writing the play she lived it; Kit was more or less Elsie Janis though Elsie Janis has made Kit so delightfully real, original and sympathetic we shall always, after seeing her, carry a mental miniature in the locket we wear around our neck or—the locket that dangles at the end of our watch fob!

Youth will enjoy "The Caprices of Kitty," because it is the natural of youth, and what is more pleasing to those who have passed into the summer and autumn of life than a review of the very joy of the days "when we were twenty-one."

They gave Charley Ray a dinner the other night—those of the De Luna club—and it was a memorable affair. The De Luna Club is an organiaztion composed solely of actors from Inceville and they could have selected no better guest for their initial celebration than the leading man of the Ince companies. At first the actor didn't know whether he was destined to be "the goat" or whether it was to be a bona fide affair. But he decided to chance it. And he didn't ... A wine supper of elaborate propo... tions served as the prelude to the function and Mr. Ray didn't escape the task of addressing his contemporaries. He made a speech—and those who know the actor, know that he can talk some when he wants to—and then sat back to listen modestly to the eulogistic effusions that poured forth about him. After the banquet the entire party became "kids" again and took in the sights at Venice.

Willie Hoppe, the celebrated billiard player, was a recent visitor to the Majestic and Reliance Mutual studios. Hoppe was playing a series of billiard matches in Los Angeles, and during his visit was a guest of his brother-in-law, Raoul Walsh, the Majestic favorite. Hoppe became greatly interested in motion pictures during his visit, and spent almost all of his spare time at the studio.

During one of his visits he filled in for a mob scene in Director W. C. Cabanne's four-reel Majestic feature, "The Lost House," adapted from the novellette of Richard Harding Davis.

During some of the scenes of D. W. Griffith's production of "The Clansman," in which hundreds of extra people were employed, the question of feeding the people at lunch time became quite a problem. Plates of food, with cups of steaming coffee were served at the studio restaurant. The players lined up before the lunch stand and the lunches were dispensed by a froce of twenty waiters.

The line extended three blocks. The "extras" had their lunch and were back at work thirty minutes after stopping for the noon repast.

Only half an hour was taken for lunch in order to take advantage of the mid-day sun.

The accidental death of a dog, almost created havoc with Director Jack O'Brien's two reel Majestic feature, "The Tear That Burned." The dog played an important part in the picture.

The picture was completed with the exception of the last few scenes. The final scene taken with the dog, showed the animal tied to a bridge. This was taken just as the sun was going down. O'Brien ,the members of his company and the dog returned to the studio, intending to complete the picture the following day. The next morning when O'Brien started from the studio to complete the bridge picture, he found that the dog had been struck by an antomobile and killed. O'Brien was then forced to re-arrange his picture as the final scene showed the dog still tied to the bridge.

It would have been impossible to use another canine to finish the picture and O'Brien was compelled to bring "The Tear That Burned" to a conclusion, with the last view of the dog showing it still tied to the bridge.

Russell E. Smith, who is conducting the fight against the fake photoplay-writing "schools" for the Photoplay Authors' League has received an astonishing number of letters of congratulation from newspaper owners, writers and advertising men all over the country. The League is becoming a power in the land and is accomplishing much good work.

ONE HUNDRED AND FIFTY FEET OF BABY?

One of the young lady members of the Bosworth Company came to Mr. Bosworth and other day in a great state of excitement, and said, "Oh, Mr. Bosworth please come and see the one hundred and fifty feet of my baby nephew!" Mr. Bosworth enquired the age of the child and was told that the wonderful infant was just seven days old.

Mr. Bosworth said: "Good Lord! Is your nephew a CENTIPEDE! For if he has one hundred and fifty feet at the age of seven days how many feet will he have when he is grown?"

All of which sounds most unusual, but is very simple when explained. The young lady had had one of the camera men make one hundred and fifty feet of moving pictures of the young nephew and she wished Mr. Bosworth to see the picture thrown upon the screen in the projecting room.

Al. E. Christie, Nestor comedy director, is making "Almost a King," in which Lee Moran in an impossible make-up is called from his delicatessen shop and a wife and three babies to ascend a throne as heir. There is a pretty Princess and wifey gets wise and follows hubby to court and—Oh, what is the use? there is fun enough right there with Christie's skillful direction and with Lee Moran as chief funmaker and with Billie Rhodes, Johnny Dillon, Harry Rattenbury, Stella Adams and other joyous people in the cast. The costumes are a comedy in themselves and a rich one, too.

Out at the Universal ranch men are doing and dying and great battles are in our midst. Fortunately, however, the dead men come to life again and will be able to enjoy their Xmas dinners. All this is due to Francis Ford and Grace Cunard who are making their five-reel "The Campbells Are Coming" a wonderful vivid affair. This week the siege of Delhi will be staged and visitors from all over the state are here to see the massacre and the big grand stand which was erected for "Damon and Pythias" will be filled with those who wish to see a well managed massacre. Grace Cunard is everywhere at once and is about as valuable a help as any director could desire. Both of them are acting characteristic roles, Ford as the Indian potentate (a rare rascal) and Grace as the Scotch girl.

Harry Pollard has started upon the four-reel photoplay, entitled "Infatuation" which has been made into scenario form by Mary O'Connor from the book of Lloyd Osborne. In this Margarita Fischer will enact the part of the sprightly Phyllis and a charming character she should make of her, and Harry Pollard will play the male lead as well as direct the photoplay. A splendid cast will include Joseph Singleton, William Carroll, Nan Christie and Robyn Adair. It is good to see Harry Pollard and Margarita Fischer in feature plays and their genius and the calls of the public demanded it.

MR. HENRY KING

Born January 24th, 1886. Nine years on the legitimate stage. First engagement with Arnold Stock Company, 1903, later playing leads in stock companies in New York, Chicago and Springfield, Mass.; one season supporting Miss Anna Boyle Moore in repertoire. Among his numerous successes are Grenfall Lorry in "Graustark," Louis Neville in the original production of "Common Law," Jefferson Ryder in "The Lion and the Mouse." First moving picture engagement with the Lubin Company in 1912. Then the Balboa Picture Film Company in 1913, where he remains. As a leading man he has few equals.

Arthur Maude, the English actor, now appearing with the forces of Thomas H. Ince is gaining the title of "the gamest guy on the place." In two recent releases of the Ince companies—"The Master of the House" and "A Political Feud,"—he was forced to submit himself to a beating, because the story called for it and the Fates singled him out again the other day for the same experience. It was in "The Face on the Ceiling" in which Mr. Maude plays the part of a young detective. When his plan is discovered by the gang which he is seeking to capture, they pounch upon him and after beating him, throw him bound and gagged into a room to be asphyxiated.

"Their Island of Happiness" is an odd, strong story and it is being produced by Burton King at the Universal with just the right actress to bring out a complicated part, Edna Maison. A husband tires of his wife and throws her off and she determined that he shall never come back and find her there and also determined that she will not go on the down grade ,eventually goes to a leper colony near the Philipines. Later in the story events bring them together in a very novel and stirring way and the story ends happily. Ray Gallagher takes the part of the husband and Edna is again showing what a particularly sound actress she is.

"ITALIAN" FINISHED BY INCE

"The Italian' is finished. That master product from the workshop of Thomas H. Ince was completed last week when some 2,000 feet of film depicting the scenes in Italy arrived and were assembled. The film was exposed in and about Venice, Italy, where Mr. George Beban, who will be starred in the production, went about two months ago at the expense of Mr. Ince's companies. Embodying in its manufacture, the employment of more than 300 people, thousands of dollars' worth of scenery and costumes, nearly 30,000 feet of film and the appearance in a stellar capacity of America's greatest character artist, "The Italian," according to Mr. Ince, stands ready to undergo the supreme test, the critical eye of the motion picture public.

"WARRENS OF VIRGINIA" ACCUMULATING A REGULAR ARSENAL OF ARMS

The studio of the Jesse L. Lasky Feature Play Co. in Hollywood, California, is becoming a veritable arsenal on account of the preparations now going on for the producing of the big civil war scenes which are an important part of "The Warrens of Virginia," in which Blanche Sweet is to make her stellar debut under Lasky management. Mr. Samuel Goldfish, the general manager of the Lasky company, says that this will positively be the most realistic civil war drama ever produced, and it is certainly true that reports from the coast make it appear almost as if the Lasky Company were purchasing artillery and guns in rivalry with the European governments. However, this is a perfectly neutral armament, for the guns and cannon are not of the modern type but all of the exact models in use in 1863.

Grace Cunard is adding new furniture to the big bungalow she built on the mountain side at Hollywood for she expects her mother and a widowed sister with her child to come and live with her in the near future. Ever since she lost her son, Mrs. Cunard has longed to come to her daughter in Los Angeles and now her hopes are to be fulfilled.

FRANK MAYO AND JOYCE MOORE JOIN BALBOA COMPANY

Frank Mayo, a grandson of the renowned Frank Mayo who years ago delighted thousands of theater-goers by his genius as a star in Davy Crockett and many other first-class dramas, has joined the Balboa studios at Long Beach and, together with his talented wife, Joyce Moore, they will enact leading roles in Balboa feature films. Mr. Mayo's father, Edwin F. Mayo was also a star and followed in his famous father's footsteps by his excellent character work in "Puddenhead Wilson," "Davy Crockett," "Streets of New York," "The Still Aalarm," and many other feature dramas.

Mr. Mayo and Miss Moore recently came to America from London where for several years they played leading roles in George Edwardes' company, presenting "The Merry Widow," "The Dollar Princess," "Gypsy Love," and other first-class attractions. Miss Moore also enacted a leading part in the London production of the "Squaw Man," at the Lyric Theater, while Mr. Mayo played the part of Cash Hawkins in the same play there, their engagement lasting nine months. They subsequently became cinema players, and for a year were with the George L. Tucker film organization in England.

Miss Moore is enacting a leading part in Director Harvey's three-reel feature film, "The Light in a Woman's Eyes," while Mr. Mayo is cast in a leading role with Director Kent's group of players, staging "The Bliss of Ignorance," another Balboa feature.

CURRENT "FLYING A" RELEASES

"The Sower Reaps" (2 reels) .... Drama Monday, Dec. 21, 2000 ft.
"The Tin Can Shack" .... Drama, Wednesday, Dec. 23, 1000 ft.
"When a Woman Waits" (2 reels) .... Drama, Monday, Dec. 28, 2000 ft.
"The Unseen Vengeance" .... Drama, Wednesday, Dec. 30, 1000 ft.
"The Legend Beautiful" (2 reels) .... Drama, Monday, January 4, 2000 ft.
"The Alarm of Angelon" .... Drama, Wednesday, Jan. 6, 1000 ft.

CURRENT "BEAUTY FILMS" RELEASES

"Her Younger Sister" .... Drama, Tuesday, Dec. 15, 1000 ft.
"Brass Buttons" .... Comedy, Tuesday, Dec. 22, 1000 ft.
"Love Knows No Law" .... Drama, Tuesday, Dec. 29, 1000 ft.
"In the Vale of Sorrow" .... Drama, Tuesday, Jan. 5, 1000 ft.

KERRIGAN COMPANY IN WESTERN FILM

While waiting for the completion of a number of Egyptian sets to be used in the production of the sixth chapter of the "Terrence O'Rourke" series, the Kerrigan-Victor company under the direction of Jacques Jaccard, has staged another of their one-reel western dramas entitled "Five Hundred Dollars Reward." The story, written by Mr. Jaccard, is one of unusual strength, the punch being delivered when Kerrigan, in the role of "the wandered" offers himself as a sacrifice to help the girl he loves. Mr. Kerrigan is particularly convincing in this sort of role, while Vera Sisson, as the girl in the case, George Periolat, as her father, and Raymond G. Nye, in the role of the highwayman are seen at their best.

LIGHTS BLIND PLAYERS

As a result of working for several hours directly in front of six Kleig lights in an effort to obtain a certain desired lighting effect on the film, Romaine Fielding, Lubin actor, author, director, and his leading lady, "Dainty Vinnie" B..., had their eyes burned to the point of forcing them to remain in ... rooms for several days. The w... was being done at the Lubin farm studio, Betzwood, Phila., and the scene was one in "The hour of Disaster," a six-reel feature which Mr. Fielding is just completing. While the scene was in progress the effect upon the eyes by the strong lights was not noticed; when the injury was discovered after, Mr. Fielding, who is a graduate physician, gave first aid treatment and then had his leading lady and himself rushed to their respective homes in his machine. Mr. Lubin's optician was called in and after an examination, he decided that several days of rest for the eyes was necessary. Many unique effects have been attained, however, in this play. Mr. Fielding has the lead male role.

Louise Glaum is becoming known among her associates at Inceville as "the girl with a thousand gowns." Ever since she affiliated herself with the companies of Thomas H. Ince, she has caused daily outbursts of enthusiasm over the beauty of her dresses and the splendid manner in which she wears them. One day the gown will be silk, then satin, then a gorgeous creation of jewels and lace or a simple, loosely clinging affair which suits Louise so well. So far the charming little leading woman has never been known to wear the same gown twice—except as provided by the script. Louise has a sister, a fashionable modiste and she is able to get the "very latest" the very first.

MRS. MOLLIE McCONNELL

Her first theatrical engagement was in 1899 with Mestayer and Vaughn in "The Kitty." She joined Girard and Donnelly in the Natural Gas Company. The following season went out with Will A. McConnell in "The Fakir," by Paul Potter, and it was during this engagement she married Mr. McConnell. The following year she joined Charles Frohman's forces, playing in "Miss Helyas," "Gay Parisiennes," and many others. Mrs. McConnell played before the camera for the first time in May, 1913, under the direction of Edwin August. Her next engagement was with the Balboa Company, where it is hoped she will remain for many years. She is the best character woman in pictures.

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REMARKABLE STRIDES MADE WITHIN SIX MONTHS — "QUO VADIS" WAS PLAYED THREE MONTHS' ON BROADWAY AT ONE DOLLAR ADMISSION.

By Arthur Ungar

The prospects in the film field in the eastern market have assumed a bright aspect, especially as far as the exhibitor is concerned. It is apparent that the chaotic conditions that have prevailed in the industry and business, have passed and that business is normal. Patronage in the picture houses has been very good within the past few months and as a result the exhibitors have been offering unusually attractive programs, using the best material on the market. The regular service that is used in all houses is also of a higher calibre, the exhibitor insisting on first-class productions, as to title, story, acting, production, and photography, as the picture fan today is as critical as the grand opera patron.

The happy-go-luck picture house proprietor of days gone bye is becoming extinct and in his place is the thorough shrewd and consistent showman, who is a stickler on detail, as to his program and house management, always eager to satisfy every whim and desire of his patrons. This man realizes that his theatre is a permanent institution and that he must cater to the wants and desires of every customer, for the patron of today is a daily attendant, instead of a transient customer.

The two hundred and ninety-nine seat motion picture house is passing into oblivion, and in its place the six hundred seat or larger house with every conceivable commodity for the patron. The construction and equipment being absolutely up-to-the-minute, and as a result the first-class picture house has cut off a large slice of the vaudeville theatre revenues. The latest innovations in screens and projecting machines have been installed giving perfect projection, as the patron today knows the meaning of projection and will not patronize a theatre where there is a poor projection.

The matter of ventilation is also taken into consideration when a house is being built or converted into a picture house. The stuffy, putrid and badly ventilated theatres are not those to be frequented by the theatre-goer today, especially the motion picture house patron and as a result one of the first things that an exhibitor considers in a theatre, is ventilation.

Of course, the fire officials and health authorities make specific regurations in regard to ventilation, but the aggressive picture manager goes these reulations one better and places the newest and most beneficial ventilating contrivances in his theatre.

A practical demonstration of the up-to-date requirements of the patrons of the picture theatres, is the elimination of the five-cent admission policy. The reason naturally being that the demands of the patron for the best pictures makes it mandatory for the exhibitor to charge a higher price of admission, on account of the quality of his show. An admission price of ten cents is the standard and a great many of the theatres are charging an entrance fee of fifteen and twenty-five cents. Of course, a far superior service is offered in the houses that exact the higher price of admission from the patron, as the skeptic public demand value for their money.

It is only within the last six months that such remarkable strides have been made in the picture house end of the industry. For when the Strand theatre, at Broadway and 47th street, New York City, threw its doors open for the approbation of the picture public, a practically new era began to reign in the exhibitors sphere. As to see a magnificent theatre with a seating capacity of 3,300 be opened to present pictures exclusively, the wise exhibitors rubbed their "eyes," and saw that the movie patron would have to be considered as well as the exhibitors pocketbook. They immediately took advantage of the new light that was there in the presentation of pictures and started altering their places, or erecting new theatres on the type of this house, with an equipment as similar as possible to that at the Strand. Therefore, much credit is due to Messrs. Spiegel, Mark and Brock, who were the sponsers for the theatre. The picture fans, naturally took cognizance of the commodities offered to them and as a result patronized the theatres that were on this type. It can be safely said that more than 250 houses have been constructed or are in the course of construction, within the past six months, on this plan and style.

One of the most aggressive exhibitors along this line was Sidney Ascher, formerly president of the New York Exhibitors' Board of Trade ,and vice-president of the National Motion Picture Exhibitors' League, who is president of the Ascher Colonial, Ascher Wonderland, Ascher Classic and Packard Amusement enterprises, and has taken over a large string of motion picture houses in New York, New Jersey and Long Island, with Sidney Rice and Joseph A. Jacobs, both California men as his associates. This trio at the present time control the of the finest motion picture theatres in the East, all of them having been acquired within the past four months. It is their intention of operating fifty houses by next June.

In the houses under their control a policy is adopted in accord with the requirements of the patronage. No two houses are conducted by them along similar lines, as the demands of the fans, in the various localities where their houses are situated are entirely different from one another. Their desire to satisfy the demands of their patrons to the smallest detail has been the installation of a nursery in each theatre. Here a trained nurse takes care of the infants, while their parents are in the theatre watching the show. All of the prequisites necessary for children of all ages are to be found in the nurseries. Another innovation is the "children's country store," every Saturday afternoon, and a children's "song revue," every Sunday afternoon. These features are great attractions and fill the houses with the youngsters.

When the big $50.00 a day features were first offered to the exhibitors, the knowing ones, said: "Well, they may get away with it for a little while, but not long." However, they were mistaken. As the big high-class features is here to stay and the exhibitor will always pay a big price for a meritorious film. The many producing concerns that have been releasing feature programs, find a ready market for their output, providing of course, that it is up to the standard. The many big Broadway successes that have been filmed are in great demand and good prices are being paid for them. The titles and cast are big factors, as to the market value of the feature; but if the photography is poor and the story deviated from, it is a hard matter to make the feature a financial success.

Much credit must be given to Mr. George Kleine, as a pioneer in the high-class end of the feature business. His "Quo Vadis," was the leader toward better class pictures, and as a result of this features success, nothing has become too big to produce on the screen. Following "Quo Vadis," Harry R. Raver, in conjunction with Messrs. Werba & Leuscher, presented, the most spectacular and interesting feature that has been exploited, "Cabiria,' in twelve reels. This picture played on Broadway at the finest house, the Knickerbocker theatre for three months' at an admission price of $1.00 top and did an aggregate business of $87,000 in that time. It afterward played at the Globe theatre and Beber's theatre, finishing a six months' run on Broadway the beginning of December.

By playing the big features in the pictures, a big competitor who cut heavily into the revenues of the house proprietor, namely, the road show, has been done away with. No matter how big a production may be now the producer is skeptic about sending it on the road. If he does, it is only for advertising purposes, as he does not anticipate making any profit with it. It can be authoritatively said that no feature that has been sent out as a road show in the past six months, has shown a profit on the whole after it has been exploited along these lines. This statement covers the biggest of features without exception. The natural result of the failure and withdrawal of road attractions, is that the picture house gets these features at a reasonable price and is able to show them to their patrons at their regular admission price.

The films that are depicting life in the under-world which were in such constant demand a year ago are again being used extensively. The amount of crime that has been committed in and around New York has been sponser for the demand for "White Slave," pictures, such as "The Traffic in Souls," "The Exposure of the White Slave Traffic," "Smashing the Vice Trust," "The Lure," "Three Weeks' 'and a great many films of this type. It was believed last summer that these films were a "dead issue," so far as the exhibitor was concerned, but the patrons have been clamoring for this class of film and the house manager had to comply with their demands.

At the outset of the European war it was widely asserted that there would be a scarcity of features on the market, as the European manufacturers were supplying the American market with a large percentage of the film used in America. However, this is not the case. The American manufacturer has taken advantage of this situation and is working his forces at top notch, with the consequent result that the "supply meets the demand."

All in all, every exhibitor who is willing to pay the price is able to give his patrons the best on the market and as a result make a good margin of profit, even though his running expenses have been greatly increased. But, first, last and all the time he must give them the goods and not try to impose upon them.

WM. S. HART EXPERT SHOT

William S. Hart may be an actor but he's also a good shot. That was the conclusion reached by a gang of the Inceville cowpunchers after the noted character star was given the opportunity of showing his marksmanship. Mr. Hart arrived at the Ince studios in Santa Monica several weeks ago—after having worked in "The Two Gun Man" and "On the Night Stage"—to take up his duties under contract as actor-director.

He immediately threw his efforts into the production of "The Passing of Two-Gun Hicks," a forthcoming release. The story is purely of western atmosphere and many of the cowboys employed at the Inceville ranch were recruited for work in the picture. Mr. Hart, of course, excited an interest by reason of his fame as an actor, but especially curious did the cowboys become to learn whether he could handle a gun. If he's good in western parts, they calculated, he must be able to shoot straight.

On the third day, Mr. Hart gathered the cowboys about him and instructed them as to their "business" for the scene. One of them didn't approve of the idea that Mr. Hart—an actor from New York City—should be showing him how to shoot. He made known his disapproval through the medium of a remark in jest. But the actor perceived the sarcasm and promptly requested the boys to go with him to a spot upon the road. They did. He rigged up a target from the bottom of a tomato can and invited them all to take a shot.

Suffice to say that Mr. Hart shot last and laughed last. He hit the bull's eye at a fifty-yard range, while the real real cowboys went more or less wide of the mark from a shorter distance.

EDWARD ABELES IN "AFTER FIVE"

Edward Abeles has been re-engaged by the Jesse L. Lasky Feature Play Company to star in the release entitled "After Five," which is announced for January 28th. "After Five" is by Wm. C. and Cecil B. De Mille, and work on the film began last week.

Leona Hutton, leading woman of the Ince companies, was elated when she was cast for the part of May Jenks recently in "The Passing of Two-Gun Hicks," a western drama of merit in which William S. Hart will be featured. For several weeks, before the arrival of Mr. Hart, Miss Hutton had been cast to interpret women of the underworld and though she accepted the disagreeable job good naturedly, she yearned for a chance again to play something that didn't require "corner-of-the-mouth" articulation and dissipate lines on the face. The part of May Jenks is that of the only good woman in a western town and when Miss Hutton heard of her good fortune she did all but weep tears of joy.

J. Barney Sherry is immense—as the expression goes—in the role of a cunning, distructful gambler of the west in "The Passing of Two-Gun Hicks," a new Ince production in which William S. Hart, recently acquired from the legitimate stage, will be featured. Mr. Sherry has just enough of the true actor in him to play the part without the customary adornment of a stuffed paunch and a vari-colored waistcoat.

Director Scott Sidney of the Ince forces found cause for much rejoicing when Thomas H. Ince placed him in charge of the production of "The Flower of the Desert" recently and this is the reason why. The action of the story takes place in the heart of New York's underworld, dives and other meeting places of crooks and low-brows being prominent throughout the picture. Mr. Sidney years ago reported on one of the big metropolitan dailies and in that capacity had occasion to make an exhaustive study of conditions among the slums. His work as a police investigator in a number of the big crime stories of New York enabled him to learn much of the life that is led in the underworld and with this valuable knowledge at hand he was glad to undertake the task of directing an underworld picture. His expert direction has resulted in a piece of work that is flawless for its realism.

William S. Hart, the noted actor of the legitimate stage, who is now expediting the duties of actor-director with the Ince companies, scored his first big successes in classical roles before Broadway audiences, but that doesn't detract from the fact that he is peculiarly adapted for work in western parts. His triumphs in the part of Cash Hawkins in "The Squaw Man," and in support of Charlotte Walker in Eugene Walter's "The Trail of the Lonesome Pine" convinced Thomas H. Ince beyond the shadow of a doubt that he was the man to be starred in western roles of the Ince features. So now that he's at Inceville under contract, he is being given all the big "gunmen" part that Mr. Ince and his collaborators write. His first appearance under Mr. Ince was in "The Bargain." Then he co-starred with Robert Edeson and Rhea Mitchell in "On the Night Stage." Now he is appearing in "The Passing of Two-Gun Hicks,' 'and his work in that piece is declared to be unexcelled.

Walter Edwards attracted considerable attention from the people of Los Angeles recently when he climbed to the roof of a tall building to enact some scenes for "The Face on the Ceiling," a forthcoming crook story of the Ince companies. Mr. Edwards' task was that of entering a dwelling through the skylight and to get the scene—and get it right—he had to work atop a real building. A pedestrian saw him climbing to the roof. He shouted and stared. Soon a thousand people stared and for awhile it was thought necessary to call the reserves to dispense the congestion.

J. Barney Sherry, the veteran character actor of the Ince companies, has had years of experience on the stage that would serve many an aspiring thespian in good stead, but it was not until a few weeks ago at Inceville that he was given the chance to play the part of a dope-fiend. Mr. Sherry consequently was confronted with a difficult task. He knew nothing of the ways and mannerisms of a "hop-head;" for he had never even seen one in action—at least as far as he could recollect. So when Mr. Ince cast him for the role in "The Flower of the Desert," he proceeded to learn. And the best way to accomplish the education along this particular line was to mingle with the men whose life he was destined to interpret. So he spent his evenings for an entire week in studying the "cokes" in the county hospital at Los Angeles. In the company of several of his physician friends at the institution he went through the ward which harbors the derelicts and closely observed every action of the inmates. The result is a finished impersonation of a drug-fiend.

Elizabeth Burbridge, the beautiful leading woman of the Ince companies, is right in her element as the sweet,wholesome daughter of a seasoned crook in "The Face on the Ceiling," a forthcoming release of the New York Motion Picture Co. Miss Burbridge enters into her interpretation with such earnestness that in the scenes of her mental torture following a dispute with her father she sheds genuine tears.

A flattering compliment has been paid to Miss Rhea Mitchell, the beautiful leading woman of the Ince companies. An art dealer "de Luxe" in Los Angeles, Cal., has selected her portrait out of hundreds that were at his disposal to use as an attraction in his window. The photograph was made by a Los Angeles photographer several weeks ago and brings out prominently all the pleasing points of Miss Mitchell's charming features. The art dealer in casting about for a work of art stumbled upon the portrait. He sought out Miss Mitchell and obtained her consent to use the picture. Now it is daily drawing crowds to the art dealers' shop on Hill street.

CHAUFFEURS TO OPEN CLUB—"GET TOGETHER" SPIRIT WELCOMED

Manager Isadore Bernstein of the Universal West Coast studios met with a proposition upon his return from Long Beach this week, that will result in the opening of a club house for the Universal chauffeurs.

Robert Stevens, foreman of the garage told Mr. Bernstein that the boys wanted a place to meet, to play pool, and a friendly game of cards now and then. He thought that by opening a club house it would keep the boys in closer touch with each other and that the "get together" spirit was just as much in evidence with the chauffeurs as it was among the players. Mr Bernstein welcomed the idea and the result is that the boys are now comfortably situated in pleasant club rooms.

ANNA LITTLE HAS NERVOUS BREAKDOWN

Due to a nervous breakdown, occasioned by too close application to her work, Anna Little, leading lady with the Turner Special Feature company is under doctor's orders at her home in Los Angeles. Her condition is not regarded as serious but it will necessitate a complete rest of several days. During her absence Dorothy Brown has been chosen to work in her place.

THE HEAVY RAINS ON COAST PREVENT PHOTOGRAPHY

Continued rains of unusually prolonged duration for this time of the year have materially interfered with the work of picture production along the Pacific Coast. For the past week, a storm that is regarded as the worst experienced for a number of years tended by such cloudy weather that it has been impossible to undertake the photographing of exteriors except during the occasional lulls in the rain when the clouds break for a few moments—long enough to admit of an attempt at photography.

MAJESTIC CO. PRODUCES "THE CRAVEN"

W. C. Cabanne is producing for the Majestic Company, "The Craven," featuring Wallace Reid and Signe Auen.

In "The Craven" is shown one of the strongest heart interest features recently produced by the Majestic Company. The theme deals with the career of a herculean blacksmith, who is a physical coward. How he lives down this reputation and proves himself a hero in the final act of his life, provides a thrilling climax to this attraction. Josephine Crowell, Claire Anderson, E. D. Sears and Robert Hinckley are the other principals in the cast. "The Craven," in one reel, will be released by the Majestic as part of the Mutual program.

FRANCIS FORD PRODUCES "PEG LEGS' MINE"—EXCEPTIONAL STORY OF THE DESERT

While waiting for a number of sets to be completed for use in the produtcion of the fourth reel of his big feature, "The Campbells Are Coming," Francis Ford and his company of feature players will stage a one-reel story of the Great American desert entitled "Peg Leg's Mine," woven about the old desert legend of a man named Peg Leg who stumbled across a rich gold deposit somewhere out in the heart of the great desert, and created one of the greatest gold rushes ever experienced in the west when he brought samples of it into town. The original "Peg Leg" was a real character of the early mining days and there are still many old timers who claim to have been present when he first told of his find and showed pockets full of nuggets in proof. Upon his death the secret of the location was made absolutely secret. Many have tried to locate the mine and many have died in the search across the burning sands. But thus far it has never been found.

Will Complete Serial

It is around this incident of the early days that Grace Cunard has built her story and from which she has taken the title. To lend more realism to the picture, it has been planned to take the company to the desert beyond Barstow for a few days and better to secure the proper atmosphere for the story.

With the conclusion of this film, the company will again return to the work of producing the fourth reel of "The Campbells Are Coming" a story of the Sepoy rebellion adapted from "The Relief of Lucknow."

FAY TINCHER IS AGAIN STENOGRAPHER

Fay Tincher, the inimitable comedienne of the Komic Mutual company, who has been scoring quite a hit as Ethel, the stenographer, in the Komic "Bill" series, adapted from the well-known short stories by Paul West, just received a large package containing fifty packages of assorted chewing gum. The chewing gum came from a New York admirer, who had been much impressed with her gum-chewing proclivities in the role of the stenographer. In her part of Ethel, the stenographer, Miss Tincher has paid a deal of attention to chewing gum. Accompanying the chewing gum was a note from the sender saying, "I was afraid that you might run out of chewing gum, and so I send you an additional supply. I hope that this will last you for some time."

May your posing and your gum chewing never cease.

McRAE BISON COMPANY IN BEAR VALLEY STORM

With the thermometer hovering about the zero mark and the snows of the Sierras swirling about them, Henry McRae and his company of 101 Bison players are busy at work in the forests about Bear Lake, California, staging a number of blizzard scenes for the production of an adaption of William McLeod Raine's popular novel, "Ridgeway of Montana."

The trip at this time of year is regarded as particularly hazardous because of the fearful storms that sweep that locality almost daily. For weeks at a time during the winter months, the inhabitants are absolutely snow-bound and without means of communication with the outside world. Five men have been lost in the snows there within the past two weeks. The film, however, called for several important scenes in a raging blizzard so, far from deterring him, it only made Mr. McRae the more anxious to make the trip to take advantage of the present storms. The party are to return within a few days bringing with them some of the most realistic snow scenes ever photographed.

"LIZZIE'S DIZZY CAREER" BIG HIT

That Al Christie knew what he was about when he chose Eddie Lyons to direct the second Nestor comedy company, is becoming more and more evident with each of the young director's pictures. His most recent scream: "Lizzie's Dizzy Career," does not fall short of the others. With Victoria Forde as the awkward country Jane who has been fooled into thinking she is a second Melba, Lee Moran in the role of ballet instructor and Eddie himself as Victoria's "hick" lover, who sets out from the little tank town in search of his lost love, there is little left to be said as to the resulting thousand feet of clean cut comedy.

"WHEN A WOMAN WAITS"

A portrayal of touching heart interest that brings out the historionic abilities of Winifred Greenwood and Ed. Coxen with a marked emphasis. They are ably supported by a cast of stars quite as popular as the principals. The technical work comprises numerous ingenious novelties. The film will be released on Monday, December 28th, 1914.

Director George A. Beranger, of the Reliance, is producing "The Sea Brat," a thrilling tale of sea life.

In this production is told a story of a boy's fight against temptation. The picture includes some splendid views of the ocean. Loretta Blake and Robert McDermott are featured, with Charles Cortright appearing in the role of the old fisherman. "The Sea Brat," in one reel, will be a Reliance release as part of the Mutual program.

IRENE HUNT FEATURED IN TWO-REEL STORY

Irene Hunt, the attractive Reliance star, will again be seen in her role of the sob sister on a big metropolitan daily, in the Reliance two-reel feature, "One Flight Up." In this production Miss Hunt again scores a big scoop for her paper and incidentally is responsible for running down and bringing two notorious crooks to justice. In her quest for news, Miss Hunt accidentally runs into a team of crooks. One is wounded. The sob sister is made captive and forced to become an impromptu nurse to the crooks. By a clever artifice, through the aid of a fake prescription, the sob sister gets word to the police and the crooks are captured, after a thrilling fight. Miss Hunt gets the story for her paper and scores a big scoop. Ralph Lewis plays opposite Miss Hunt. The scenario was written jointly by Fred A. Kelsey and Russell E. Smith. "One Flight Up" will be released by the Reliance.

"Sheriff" Arthur Mackley is taking a brief respite from his time-honored role of the sheriff, and is producing "After Twenty Years," a one-reel Reliance drama, dealing with the mining life.

Mackley appears as a miner grown suddenly rich, who in his newly found wealth forgets his wife and young son. After a lapse of twenty years, the miner finds that his family has forgotten him.

A carbon copy of a letter is the clue that discloses the whereabouts of a pair of notorious crooks in the one-reel Reliance drama, "On the Table Top," written by Russell E. Smith and produced by George Seigmann, at the R. & M. studios.

The plot deals with the experiences of a keen eyed newspaper reporter who runs down these crooks who have defied all the efforts of the police to locate them. A pretty romance is interwoven into the plot.

"Billie" West and W. E. Lawrence are featured, assisted by Walter Long and Richard Cummings.

"On the Table Top" will be a Reliance release as part of the Mutual program.

VAN LOAN ASSISTS

Charles E. Van Loan, the author, is in Banning, California, with the Bosworth Company, assisting in the production of the feature film version of his story, "The Message to Buckshot John," which is being produced by Hobart Bosworth. In the cast are Courtenay Foote, Art Accord, the famous cowboy, Karl von Schiller, Helen Wolcott and Rhea Haines. Mr. Bosworth himself plays "Buckshot John," a remarkable character, and one which he is making a sensational success.

ROMAINE FIELDING,
Lubin
Author-Actor-Director

TOM FORMAN
Juvenile Leads with Harry Woodruff in "A Gentleman of Leisure," direction George H. Melford.
Lasky Feature Play Co.

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RELEASES
Nov. 12—"Reuben's Busy Day"
Nov. 19—"The Sage Brush Leading Lady"
Nov. 26—"Soul Mates"
Dec. 3—"A Mountain Goat"
Dec. 10—"Shot in The Fracas"
Dec. 17—"Finished at Sea"
Dec. 17—"Rural Romeos"
Dec. 24—"His Neighbor's Pants"
Dec. 24—"The Chaser"
Dec. 31—"The Big Stick"
Dec. 31—"Too Many Wives"
Jan. 7—"With Daddy's Aid"

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STRAND THEATRE SHOWS, "THE SIGN OF THE CROSS"

The Strand Theatre offers this week the most pretentious photoplay yet presented at this popular house, "The Sign of the Cross" in which William Farnum will be seen in the leading role, that of Marcus Superbus, which supplies this talented actor with the greatest classical characterization of his brilliant career. The subject is an elaborate version of Wilson Barrett's wonderful popular drama which has stirred the emotions of every civilized race throughout the world for many years.

Comparisons, at least as regards settings and scenic effects, must necessarily be instituted between this and other plays previously produced dealing with the same characters and period, and it can be truthfully said the value of the present production is greatly enhanced by such comparison, and while it loses nothing in elaboration of detail, it has the advantage of a story which has so firmly established itself in the favor of the public. A superb musical setting has been prepared for this unusual production which, it is said, will eclipse any feature yet shown at the Strand. A new lot of European War pictures taken at the front by the Strand special representative will also be shown as will a new Keystone comedy and some interesting travel and scientific studies. There will be two new vocal soloists, namely Roy O. Deitrich, the tenor and Alfred de Manby, late baritone with the Royal Opera in London. The Strand Concert Orchestra, under the direction of Carl Edouarde will render a program of classical and popular selections.

TOM TERRISS PRODUCES "A MAN'S SHADOW"

To Terriss who is putting on the famous Terriss plays for the Kinetophote, has picked his cast for the first of this series of plays. He has chosen for the first of these pictures, "A Man's Shadow," one of the pieces which was made famous by William Terriss at the Adelphi Theatre in London.

In taking the people for the cast, Mr. Terriss has been careful in selecting those who will look the part and also make the piece a thorough American production in so far as the representation in the play from this side of the Atlantic is concerned.

As has been announced, Mr. Terriss will have for his leading woman, Anna Luther who has been starred for some time in the Lubin pictures. For the Viscount Acheson of the story he will have Lionel Pape who is as thorough going an Englishman as ever came to America to put his type of Briton on the stage. Risnzi de Cordova, a British subject who might have come straight from London but who was born in Jamaica, is the Craig Dare of the piece. Mr. de Cordova has played in America for years having been under the Frohman management where he appeared with Richard Mansfield, Henry Miller and Maude Adams. In pictures he has done heavy leads for Kalem, the Famous Players' [illegible] Vitagraph.

Among others in the cast are Alfred Heming, Alfred Palmer, Walter Kingsford, William Lewin, Cornish Beck, Katheryn Adams, Millie Liston and not to forget Millie Terriss who is the joy and pride of the household of Mr. and Mrs. Tom Terriss.

Work on "A Man's Shadow" was begun last week and already several hundred feet of the film has been seen at the projection room of the Kinetophote. From the apparent looks of what has been made, the Kinetophote will have one of the best features it has yet produced when the Terriss play is ready for the exhibitor.

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STORY OF SAMSON, HENRI BERNSTEIN'S TREMENDOUS DRAMA.

"My temple was built of gold, Marie, and the vile wretch who spat upon me and insulted you lies mangled in its ruins! But it was only for you Marie, because I love you."

That speech of Maurice Brachard, the Samson of modern finance, with all Paris and most of Europe, at his feet eptimoises the character of Brachard, the elemental man of giant intellect and titanic strength of body, who, from a dock laborer, rose to be a power feared and looked up to in the money-marts of the world; only to wreck his temple of gold, with his own hands to crush his enemies, even though he himself perished in the downfall. The Box Office Attraction Company, William Fox, president, in presenting Samson, its author's Henri Bernstein's indubitable masterpiece, feels that it has accomplished one of its greates tproductions extraordinary by releasing film version of this compelling drama of finance and intrigue, with its scathing arraignment of the Parausuan fast set, whose orgies almost involve the woman who Brachard loves in a whirlpool of fashionable vice.

Brachard, born in the Thieve's Alley of Marseilles, breaks from his foul and evil surroundings as a youth an dobtains a job as a dock laborer. Giant muscled and slow moving he yet has within him a spark of unquenchable ambition that is kindled when, on the docks at Toulon, he hears, of a Sunday street preachers reading of "an old chap called Samson." Brachard buys the damaged cargo of stove-in canal boat and disposes of it at a profit. It is the first step that is to bring him to his financial Dagon. Bit by bit he increases his holdings till he is enabled to make a plunge in Egyptian copper. This coup ultimately makes him a financial power with all Paris at his feet.

The Marquis D'Andoline and the Marquise, both worldly financial schemers on the verge of ruin, both keeping up aristocratic appearances, marry off their daughter Marie, whom Brachard loves with all the rugged force of his crude soul, to the newly risen Croesus. Marie, however, loathes the rugged, powerful man, with the uncouth vigor of the dockyard still clinging to him despite the partial veneer that his dealings with men of millions has given him. Jerome Govaine, libertine, duelist and general man-about-town, meets the Brachard's and Marie, fascinated by this polished Lothario, agrees to meet him at an orgy in a private room at a fast cafe. A "cast off" of Govaine's Elsie, warns Samson that the appointment is to be kept, while the millionaire is absent on a business trip in London. He pretends to start but instead of taking the train, returns home in time to trap his wife on her return dishevelled and hysterical from the supper party. She has succeeded in escaping after a struggle when she saw into what company she hal fallen. Brachard with the intuition that has made him the master in many financial duels, worms the truth out of her at last and swears to avenge himself. Govaine, who has posed as his friend, is deeply involved in copper, thanks to Brachard's tips. The former dock laborer knows no weapons but his fists and a duel with Govaine would mean suicide for him. So he decides to ruin Govaine by "striking the market like a thunderbolt."

He does so and, in the crash that follows the fall of Egyptian copper, his own fortune is wiped out and all France is plunged into the convulsions of a financial crisis. Brachard, having pulled down the pillars of his temple of gold, prepares to leave France forever but he does not go alone, for Marie, who in his greatness despised his rugged shrewdness and rude strength, finds in his downfall that she loves him. Brachard amidst the chaos of his fallen temple exclaims as she comes to his side: "At last! At last! My hour has come!"

"HOW CISSY MADE GOOD"

Cissy, looking for a position, and seeing two girls coming from a Motion Picture Magazine office with greenbacks in their hands, makes up her mind she will interview the editor in reference to becoming one of his staff of writers. Pushing her way into his private office, she importunes him to put her on the payroll, until becoming disgusted at her persistency, he suggests she go down to the Vitagraph stduios and secure interviews with all the Vitagraph stars, thinking by this means to get rid of her for good. Overjoyed, Cissy grabs note book and pencil and is soon seeking entrance to the big plant, but every attempt to get by the guardian at the gate is frustrated until Flora Finch arrives. Flora seeing a chance for sport with the new newspaper woman, goes sponsor for her, and Cissy views for the first time the mysterious of film land. Word travels about the studio yard that Flora Finch has an embryo magazine writer in tow, that Flora wants everybody to make it as "pleasant' 'as possible for her charge, and numerous "jokes' 'are immediately prepared for her reception. After taking Cissy on a tour of inspection, so as to give the jokers time, Flora begins introducing her to the various stars and directors and then things begin to happen. Bunny, dressed as a bandit, frightens her; Kate Price, as a scrub woman in seeming temper chases her out of her dressing room; Julie Swayne Gordon overwhelms her with voluble French; Harry Morey plays the part of a deaf and dumb man when she approaches him for an interview; she rushes into a big scene of Ralph Ince's, in an endeavor to speak to Anita Stewart, just as a bomb explodes; Maurice Costello uses her in a scene in which he adds realism by apparently trying to choke her; Wally Van makes love to her in the character of a demented Dutchman, until, finally, nearly all the stars and most of the directors tiring of the uproar, Flora begins taking Cissy through the various departments, to secure interviews from the heads. Escaping from her tormentors for a moment, she spies Lillian Walker in a bathing suit ready for a rescue scene in the big tank. In her rush to speak to the dimpled star, Cissy accidently falls into the water from which she is rescued by the fair Lillian and Antonio Moreno. Dripping wet, she is taken to the costume room for a change of clothing, where she is taken in hand by motherly Mary Maurice who at once assumes charge of her. After making Cissy comfortable in dry clothing, Mrs. Maurice summons the various directors and players and after reading them a lecture, demands of them some kind of reparation for her dejected charge, suggesting they each write an interview, presenting them in person to Cissy. The suggestion is at once acted upon, and when, overcome at her failure, Cissy is about to depart, she is deluged with manuscripts and made to feel that although the film folk are given to practical joking, they are more than generous to those in trouble. Her sunny smile once more asserting itself, Cissy joyfully wends her way to the office of the magazine editor where, she is immediately engaged at a pleasing salary.

JESSE LASKY ENGAGES EDITH TALIAFERRO

Mr. Samuel Goldfish announces that a contract has been concluded between Jesse L. Lasky for the Jesse L. Lasky Feature Play Co. and Miss Edith Taliaferro by the terms of which Miss Taliaferro is to be seen in the near future in an elaborate photo-dramatic production. Miss Taliaferro will be remembered as the leading artist in such widely known Broadway productions as "Rebecca of Sunnybrook Farm," and "Young Wisdom." Edith Taliaferro is the younger sister of Mabel Taliaferro and this will be her initial appearance on the screen.

For Miss Taliaferro's photo-dramatic debut, Mr. Lasky has selected a play by Wm. C. De Mille, entitled "Young Romance," the production of which will be directed by Cecil B. De Mille, the brother of the author.

The story of "Young Romance" concerns the experiences of a young girl clerk in a department store who, in a fit of June madness, determines to pretend that she is a rich lady of fashion during her one week's vacation. One of the young men in the store is seized with substantially the same plan, and repairs to the same summer resort. The experiences of these two young imposters culminate in their determination to marry.

Hugh Hoffman, formerly connected with the Motion Picture World, and lately doing the pubicity work for the Alco Films, is taking things easy around New York, he has had several offers made him, but is not keen on accepting until the right thing comes along. Mr. Hoffman who is well known and has a host of friends out on the coast begs to be remembered and sends his best wishes and Xmas greetings to all of them. It may interest them to know that Hughie is looking and feeling well and still wears his famous smile, that endears him to all that come in contact with him.

A LITTLE TOO MUCH REALISM

All sorts of encounters take place in Van Loan's lively baseball story, "Little Sunset," just completed by Bosworth, Inc. Among them is one in which "Little Sunset" licks the Appachees' former bat-boy in a fair fight, and becomes bat-boy himself. Unfortunately, the boy chosen for the defeat didn't want to be licked, and furthermore he didn't propose to be licked as long as his two fists held out. Gordon Griffith, who plays "Little Sunset" had no intention of being downed, either, especially as the play demanded that he win out. The scene took place at the grounds of the Los Angeles baseball team, with the Bosworth forces as the "Apaches," and the Venice team of the Pacific Coast League as their opponents, the "Renegades." Both teams cheered the combatants to the echo, but to their surprise the fight did not go according to schedule. Holding the boys apart by main strength, Mr. Bosworth explained that it was only making-believe, and that "Little Sunset" should win. "But I kin lick him easy!" howled the other boy. "Can't either," yelled "Sunset,' 'and they were at it again.

And it was only after much persuasion that the two youngsters were willing to call it a play fight and proceed according to the earnest directions of the entire Venice and Bosworth teams.

ALHAMBRA THEATRE—

After an absence of nearly three years, Annette Kellerman, vaudeville's premier diver and swimmer, returns to the two-a-day and will be seen at B. F. Keith's Alhambra Theatre this week. Miss Kellerman is known around the world as "The Perfect Woman," and "The Diving Venus." She will prove to the Alhambra patrons that she is still the most beautifully formed woman on the stage and the queen of all aquatic artistes. This is Miss Kellermann's last vaudeville engagement prior to her appearance in a new play written around her by Anne Caldwell. The Keith management presents Annette Kellermann as the perfection of feminine physique and natatorial skill.

James Hussy & Jack Boyle will be seen with their patter and songs for "The New Chauffeur." Jack Boyle works straight, and makes a good feeder for Hussey's fun making as the Hebrew "Benzine Steerer." James Hussey is one of the easy working and funniest of Hebrew comedians, and his "delivery" of songs always lands him bacon. The popular comedians have just recently combined their efforts, and have since been making a hit on the Keith circuit.

Harry Carroll ,the youthful and prolific song writer, will be on the bill and will render a number of songs of his own composition. Mr. Carroll sings and plays the piano like a veteran. His personality is fifty per cent of his success, and his fascinating songs make him a great Keith favorite.

It is a well-known fact that the "Flowery Kingdom" produced more expert gymnasts and equilibrists than can be found anywhere, and so many companies from the Orient have been so astounding that it is difficult to imagine one that will surpass those who have already been seen. The Okabe Japs, "unrivaled Jap artists" however, with lightning rapidity execute a routine of feats which not only defy the law of gravitation, but seem to show a shocking disregard for life and limb. They will give their wonderful exhibition here this (next) week.

Others coming to the Alhambra include Lady Alice's pets, tiny tots of animaldom in cute and cunning capers; John & Winnie Hennigs, "the Kill Kare Kouple"; Ellon Orr in song studies, assisted by Harry De Costa at the piano; Harris & Manion presenting their comedy "Uncle Jerry at the Opera", and Dupree & Dupree presenting a novelty in the art of cycling. Concerts will be given on Sunday as usual, matinee and evening.

A PRODUCTION OF CHARACTERS

"The Alarm of Angelon," put on by the Flying "A" Company, under direction of Henry Otto, is a colorful one-reel drama, featuring George Field as Angelon, a poor Italian emigrant. Mr Field's impersonation of Italian characters shows a keen appreciation of racial traits.

Josephine Ditt made up well as Marie, the wife of Angelon, and the children were real Italian types. Edith Borella's abundant dark hair and facial contour makes her naturally adaptable and gave a consistent portrayal.

Winifred Greenwood as the good angel, engaged in relief work, and Ed. Coxen as her sweetheart, made a happy contrast to the foreign setting.

EDWIN AUGUST BEGINS PRODUCTION

Edwin August has picked his cast for the first picture which he will make for the Kinetophote. As has been announced, his leading woman is Bliss Milford, who has been an Edison star for some time back. The others in the cast will be Clare Hillier, a child actress; Edward J. Peil, Hal August, Thomas J. O'Keefe, Virginia Russell and Emmet Whitney.

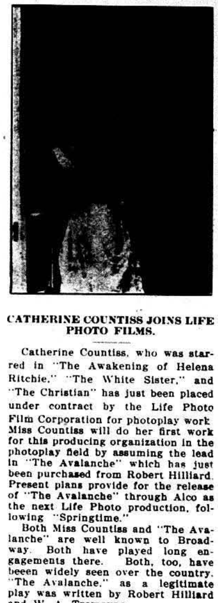
The picture which Mr. August will produce has been advertised as a "mysterious thing," and from the hints which have been thrown out at the Kinetophote offices on West 46th Street it is to be one of the queerest productions yet put before the motion pictures public. Some ideas are to be tried which have never before been tried in moving pictures and the effects which are promised will be different from anything yet shown on the screen.

So much mystery has been thrown Mr. August when asked point blank about it said:

"Well, it is a mystery picture, so why shouldn't there be mystery around it. However, you may be sure that when the announcement of the title is made there will be some astonished people in the game who will wonder why they have not thought of it before."

Mr. Peil who will have the principal male role, next to that which Mr. August will take, is well known to the motion picture world. He made his stage debut at the age of eighteen, playing then with Mme. Modjeska. Later he was in several musical comedy productions. Then for five years he played leads in prominent Eastern and Western stock companies. His picture engagements included those of leading man around the making of the picture that with Pathe and in Lubin feature films. He appeared in the first five-part picture which was ever made by the Lubin Company.

Hal August has been associated with his brother in pictures for some time and has been an actor for the films for the past three years. He played principal parts in Universal releases and has made a name for himself as a portrayer of dramatic juvenile roles. Mr. August is not quite twenty years of age and is an athlete, giving him accomplishments which do not come in amiss in the "movies."



CATHERINE COUNTISS JOINS LIFE PHOTO FILMS.

Catherine Countiss, who was starred in "The Awakening of Helena Ritchie," "The White Sister," and "The Christian" has just been placed under contract by the Life Photo Film Corporation for photoplay work. Miss Countiss will do her first work for this producing organization in the photoplay field by assuming the lead in "The Avalanche" which has just been purchased from Robert Hilliard. Present plans provide for the release of "The Avalanche" through Alco as the next Life Photo production, following "Springtime."

Both Miss Countiss and "The Avalanche" are well known to Broadway. Both have played long engagements there. Both, too, have beeen widely seen over the country. "The Avalanche," as a legitimate play was written by Robert Hilliard and W. A. Tremayne.

Miss Countiss, now is to join the Alco group, composed of Ethel Barrymore, Jane Cowl, Beatriz Michelena, Madam Olga Petrova, Mabel Taliaferra, Florenca Nash and other feminine stars, was born in Texas. She was educated in a convent in Maryland. Like so many other successful women stars, she made her first appearance on the legitimate stage in the old Murray Hill stock company, whose fortunes were directed by the late Henry V. Donnelly. This was in 1901. Miss Countiss, o. course, played small parts at first, but Mr. Donnelly soon realized her promise and advanced her to prominent roles.

Then followed a number of educational seasons in stock. For a period Miss Countiss was leading woman of the Columbia Theatre Stock Company in Portland, Ore. Her work here brought her prominently to the notice of managers. She received a number of flattering offers, which she declined, as she felt that stock work was developing her. Consequently, she spent a year as leading woman at Keith's Bijou Theatre in Philadelphia.

A number of managers now felt that Miss Countiss was sufficiently advanced in her art to be starred. She accepted an offer and was starred in "The Christian." She played the feminine leading role in "The Christian" for forty weeks over the country from coast to coast.

Miss Countiss' vogue was now such that vaudeville managers were anxious to sign her. During the season of 1907-8 she was headliner in vaudeville. Returning to the legitimate stage she was seen with Robert Edeson in "The Offender" at the Hudson Theatre, New York, in September, 1908. Soon af.er that Miss Countiss played the part of Mrs. Jeffries, in "The Third Degree."

Returning to the east she was next seen with Lillian Russell in "Barbara's Millions" at the Savoy Theatre, New York. In 1907 the following year, she played Vivie in "Mrs. Warren's Profession" at the Manhattan Theatre in New York.

COLONIAL THEATRE

In celebration of a "Monster Yuletide Festival," B. F. Keith's Colonial Theatre will have fourteen Keith favorites on the bill this (next) week. The management have taken great care in arranging the program, and have selected several headliners to participate in the wonderfully blended program.

Prominent amongst the mass of stars will be Emma Carus, late star of "A Broadway Honeymoon" assisted by Carl Randall in songs, music and dance. Emma Carus has starred or co-starred in so many musical comedy successes that it would be difficult to enumerate them. It doesn't, however, require the names of any musical comedy success to place Miss Carus in the public mind. She is one of the few genuine comediennes who can always be relied upon to hit the funny bone just where it is intended to be hit.

"That irresistible couple," George Whiting and Sadie Burt will be on the bill with their "song sayings." The "loveable" way in which they put over their songs in their inimitable manner has caused an ovations wherever they have appeared.

"Little Billy" will be another of vaudeville's choicest to be on this (next) week's bill. "Little Billy" is a tiny chap of 19. He is fully developed mentally and well educated. It is not because of his diminutive statue that this little artist is on the stage but because he is an artist in every way that the term may be applied of a player. As a comedian, he is far above par, while his singing and dancing are excellent. It is most apparent that "Little Billy" really thinks, talks and acts of his own accord ,and is not as is the case with so many Lilliputians merely an echo of osme one else's handling. "Little Billy's" in the shale of a skit—is full of clever material and he never fails to make good and create comment.

Other two-a-day artists who will entertain here include Brandon Hurst & Co., presenting the sensational comedy entitled "The Girl"; Hoey & Lee, the character parodists; Bert Errol with the Tetrazzini voice and gorgeous gowns; Flanagan & Edwards offering "Off and On," a sequel to "On and Off"; Hartman & Varady, sensational European Society dancers; Fritz & Lucie Bruch, 'cello, violin virtuso and the Fridkowsky troupe, Russian singers and whirlwind dancers. Owing to the length of the bill, performances will begin at 1:45 and 7:45 P. M. On Sunday, the concerts will be given as usual, matinee and evening.

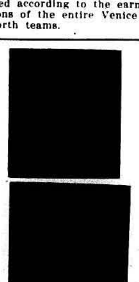
THE AMERICAN FLYING "A" SOON TO RELEASE BIG FEATURES

The Feature Company at the American studios, has returned from a two weeks' trip to Santa Cruz Island, about thirty miles outside of Santa Barbara. The island is wild and mountainous ,and its lakes, waterfalls and abundant semi-tropical vegetation combine to make wonderful scenic settings. The scenes taken for a big feature soon to be announced include the landing of the shipwrecked voyagers and their primitive efforts to take care of themselves on the unchartered island, and promises to be extremely picturesque.

The company perforce lived primitively, as the island affords no accommodation. Necessary provisions had to be shipped over, with the exception of meat, which they depended upon their own efforts to obtain by shooting wild pigs and fishing. Getting to locations was difficult and even dangerous. In making the ascent of a mountain, Miss Fischer, for safety, had to be tied between Mr. Pollard and his assistant. On the return trip, Peter, the Pollard's pet bull dog, was seasick, and one of the cowboys went overboard. On the whole, the company was downrightly glad to get back to civilization, box spring mattresses, porcelain baths, and the like.

"IN THE VALE OF SORROW"

Virginia Kirtley, of the Beauty Company, plays the lead in this touching heart interest drama in a very convincing manner. She is ably supported by Joseph Harris and Fred Gamble.



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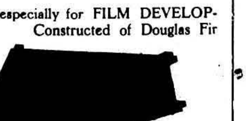

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The PHOTOPLAYERS WEEKLY

THE OFFICIAL PUBLICATION OF THE PHOTOPLAYERS, INC., LOS ANGELES, CAL.

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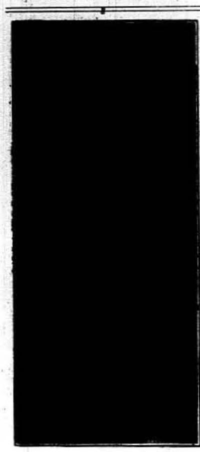


DOROTHY BARNARD JOINS THE LUBIN COMPANY, PHILADELPHIA

Lubin's newest leading woman is twenty-two years old—Dorothy Bernard who is widely known in the West. Miss Bernard has been assigned to Barry O'Neil's company and will play the leading female role in Charles Klein's big feature play "The District Attorney" which Mr. Barry is now making in the Philadelphia studios.

Miss Bernard was born in South Africa, her father and mother having been members of one of the first stock companies to play in Africa. By the time she was three years old she had been in Australia and India and had [illegible] in America with her parents who were with Charles Frohman. At nine years of age she returned to Australia for a short time and then went to San Francisco where she became a member of the Grand Opera House Stock. From there she went to Los Angeles and Portland playing childs' parts for the famous old Belasco and Burbank Stock Company.

When she was seventeen years of age she was ingenue at the Belasco in Los Angeles and became very popular, playing such parts as Kathie in "Old Heidelberg," butterfly in "Madame Butterfly," Little Bitton in "Mice and Men," and other roles too numerous to mention. She was in stock with Vaughn Glaser in Detroit, in vaudeville with William Courtleigh and was leading woman for the Shuberts in "The Ringmaster."

For two years Miss Bernard appeared in pictures with the Biograph, under the direction of D. W. Griffith. Then for two seasons she returned to the stage and was leading woman at the Columbia Theatre in Washington, D. C. Miss Bernard has played all sorts of roles from Puckers in "Prince Chap" and Topsy to musical comedy and big emotional leading parts.

"I am very fond of motion picture work," said little Miss Bernard, "and I'm glad to be back before the camera again. I am very ambitious, you know, and I really think I have an opportunity of doing some big work."

CLARA KIMBALL YOUNG GOES TO LUBIN AND LAEMMLE

But Red Cross Also Gains.

There has been a phethora of exhibitors' balls and festivities recently, all marked with more or less interesting incidents and happenings. That at Philadelphia, on Tuesday, December 8th, led to a little meeting and competition between the three men whose names are most prominent in the minds of motion picture people today, namely, Lewis J. Selznick, Sigmund Lubin, and Carl Laemmle. Mr. Selznick, at Philadelphia, had some mammoth enlargements of the World Film star's most admired portrait, that of Clara Kimball Young, and these pictures were put up to be auctioned, Mr. Lubin and Mr. Laemmle were competitive bidders. Between them they ran the price of one picture up to the respectable figure of $60, at which price it was knocked down to them and the money handed over by Mr. Selznick to the Philadelphia branch of the Red Cross fund.

Then, having become possessed of the picture of the much admired Miss Young, her beauty and her ability so excited both Lubin and Laemmle that they independently sought to attract the World Film star to their respective organizations, only to discover, however, that Miss Young was bound by a long term contract to Mr. Selznick.

Now, Lubin and Laemmle have the star's picture, but Selznick retains her service. He loses her effigy for $60 and the Red Cross benefited thereby, but Clara Kimball Young will remain a World Film star for a long time to come. World Film stars are loyal and cannot be lured from their allegiance.

PROFIT SHARING IN THE MOTION PICTURE FIELD

Lewis J. Selznick Works Out a Pioneer Plan—All Employees to Share in the Profits.

Lewis J. Selznick, vice-president and general manager of the World Film corporation, 130 West 46th Street, has inaugurated a profit-sharing plan, whereby all the employees of the company may benefit. Mr. Selznick is the first man in the amusement business to introduce this idea, as he was the first man to place the motion picture business itself on a sound commercial basis. Before entering the motion picture field, Mr. Selznick had experience of the value of profit sharing plans for promoting the success of a business and the interests of employers and employees.

It has always been his aim to work out a plan whereby those who helped a business could share in the profits of it

The World Film Corporation has branches in all the large cities in the United States, and is in process of opening other branches wherever there is a call for them. This means, almost literally, EVERYWHERE, because the operations of the World Film Corporation, as its name implies, are world-wide.

The World Film Coropration already has thousands of people working for it. Mr. Selznick's plan gives all employees in all the branches, from the humblest messenger boy up to the most responsible executive and managerial positions, an opportunity of sharing in the profits. The scheme is worked out on five bases, applicable to

(1) Division managers;
(2) Branch managers;
(3) Salesmen;
(4) Branch office employees;
(5) Home office employees.

For each of these classes, special percentages are arranged in addition to the salary of the individual. The fundamental principle is this: "The profit sharing plan is based upon a division of the territories served by the company and an apportionment of each division of a specified minimum of gross cash collections." In other words, this profit sharing plan puts a premium upon diligence, hard work, honesty and loyalty to the company. It gives every employee the feeling that he is directly participating in the profits that he is making.

This is the first time that the principle of co-operation has been introduced into the amusement field, and it follows logically from Mr. Selznick's other innovations. The corporation of which he is Vice-President and General Manager, first of all, owns the product which it sells: in other words, the motion picture features, in which the great Broadway stars, such as Lillian Russell, Tom Wise, Robert Warwick, Emma Dunn, Lew Felds, and others have appeared in plays which were the successes of Brady, Shubert, Liebler, and others, and now presented in film form. In addition to owning the basic product of the company, the corporation also owns, operates and controls all its branches throughout the country. In this respect the World Film Corporation is unique. It is the only enterprise of this nature, which controls the product that it markets through its own distributing centres.

These Broadway features, as they are called, are contracted for by the various branches in assigned territories. Consequently ,it is the aim of the particular branch to return as large a cash collection as possible to the home office. Distribution of profits will therefore be based upon the success of the divison and managers and their staff in increasing the gross cash collections for their respective divisions and branches.

The details of this profit sharing plan are given in full in a booklet that has been copyrighted and distributed amongst the employees of the corporation.

The World Film Corporation is a young organization, having been incorporated in February, 1914. Its officers are: President, Van Horn Ely; Vice-President, Lewis J. Selznick; Secretary and Treasurer, Briton N. Busch. Directors: Van Horn Ely, Lewis J. Selznick, Briton N. Busch, Herbert H. Dean, W. Alden Pratt, Frederick Edey, Goeffrey Konta, Theodore F. Reynolds, Jules E. Brulatour, Charles Jourjon, Amory C. Hodges, Lee Shubert, J. J. Shubert, Joseph L. Rhinock, William Klein, Frank B. Ball.

BOSWORTH SCORES AGAIN

Elsie Janis and Owen Moore—the combination irresistible! That is the latest message from the Bosworth Studios, and Mr. Moore has come from New York to play opposite Miss Janis in her new comedy drama, "Betty in Search of a Thrill." As the title suggests, Betty's hair-raising experiences will keep you on the ragged edge of mental precipices; she, pursued by the hero, does everything to give one shivery quiveries from scaling the side of a house, jumping off a bridge into the water, disguising herself as a boy to—but watch for the picture! It will be released by Bosworth, Inc., on the Paramount picture to follow Elsie Janis' first picture, "The Caprices of Kitty."

PHOTOPLAYERS VERSUS EXHIBITORS BALL

By HARRY HAMMOND BEALL

Director of Publicity, Southern California Motion Picture Exhibitors' Association.

(Specially written for Photoplayers' Weekly.)

When the announcement was made that the exhibitors of Southern California planned to give a Motion Picture Ball at Shrine Auditorium on January 16, it met with opposition from a number of the photoplayers. They believed that the exhibitors were "stealing their thunder"—that they were trying to get back ahead of the Annual Photoplayer Ball, scheduled for about a month later.

Such is not the case.

A vital issue is facing the photoplay industry in California, and it is well to have all connected with the business understand what is pending.

Before the next session of the California legislature will be introduced bills relating to the film industry as follows:

Barring children under sixteen without parent or guardian from all theaters.

Closing of all picture houses on Sunday.

Ordering five minutes intermission with all house lights on between each thousand feet of film, which will practically do away with running multiple reel features.

Segregation of the sexes within theaters.

How does this affect the photoplayer?

The interests of the exhibitor are those of the photoplayer.

If the exhibitor has to close on Sunday, his profits are decreased. Hence he cannot pay as much to the producer or exchange for film service. The income of the producer is curtailed and down goes the salary of his artists.

The same is true of the ruling against multiple reel features. All the high salaried artists today are those taking part in this type of photoplay, and if the picture production is reduced to single reels, salaries will again have to be cut.

These laws are actually in effect in Massachusetts. They may be in California. If California carries, other states may take it up, until the film industry is so hampered that it cannot live.

The funds derived from this ball are to be used to send representatives to Sacramento to oppose these bills.

The support of the photoplayers is asked. We believe we will get it as soon as they realize the real situation.

Seth D. Perkins, manager of the Woodley and Optic Theaters, who is director-general of the ball, will be glad to give further information regarding the ball and the freak laws to all who desire.

MACK SENNETT.

MACK SENNETT TO PRODUCE OTHER MULTIPLE REEL COMEDIES

Mack Sennett, director, actor, producer and manager of the Keystone films, has given more amusement and caused more hearty laughter to the thousands of theatre goers, who have viewed "Keystone" pictures than any filmed comedy that has been shown on the screen.

Mr. Sennett organized the Keystone company three years ago, and in that period has produced such pictures that, when "Keystone" films are mentioned the height of comedy would be the right definition.

Quite a sensation was created in moving picture circles when Mack Sennett's six-reel film, "Tillies Punctured Romance," was witnessed at a professional performance by theatre managers and performers. This six-reeler is brimful of comedy from start to finish ,there is not a moments drag throughout the entire two hours that the picture is on the screen. This is the first time in the history of moving pictures that a director has attempted to produce a six-reel comedy picture with the success that has attended Sennett's new venture.

Mr. Sennett is now working on another feature comedy which promises to lead "Tillies Punctured Romance" by a large margin.

Director Eddie Lyons has suddenly left for the east. He was in receipt of a telegram that his mother is in a very serious condition. Mr. Lyons left immediately. His company will rest during his absence.

ST. LOUIS MOTION PICTURE COMPANY CHANGES BRAND FROM FRONTIER TO "PREMIER"

The St. Louis Motion Picture Company, located at Santa Paula, Cal., has discontinued its "Frontier" brand and hereafter all its releases will be known as "Premier."

An epidemic of sickness and accidents has broken out at the Premier studio, Santa Paula, Cal. Chief Director Willis L. Robards is just recovering from a serious attack of jaundice. Charles Huber has been in the hospital for more than two weeks. Edythe Sterling, leading woman, is hobbling about on crutches with a sprained ankle. Malcolm Blevins has been under the doctor's care for the past three weeks, and Otto Meyer has only recently recovered from a badly broken arm.

Lillian Hamilton, recently with Usona Films, is now leading woman of the second dramatic company of the Premier brand at Santa Paula, Cal.

Hal Clements, well known as a producer and an actor, has been engaged by the Premier Company and is busily directing dramas at Santa Paula, Cal.

Walter Rodgers, a prominent member of the Premier Company, has been called east from California by the death of his mother.

Jack Blakely of the Premier Company is a benedict, and the sixth in the past three months.

Lovely Mary Fuller in "The Virtuoso," a new Imp play shows us what a delightful wood imp she is. There are some beautiful scenes in the forests, and Little Mary does some exquisite acting throughout this appealing picture. She sure is fascinating.

WILFRED LUCAS LEAVES UNIVERSAL — W. T. McCULLEY WILL DIRECT CLEO MADISON.

Wilfred Lucas, director of the Gold Seal Company for the past year, during which time he has produced many of the best known of recent Universal releases, chief among which is the famous "Trey o' Hearts" serial, has finished his last picture for the Universal Company for a time at least. On Saturday Mr. Lucas leaves Los Angeles for the east, where he will take over the position of director general for a new company now in process of formation with Louis Joseph Vance, author of the "Trey o' Hearts" series, as one of the principal stockholders.

Mr. Vance's connection with the Universal Film Company during the writing and staging of the serial was his first work with a picture company. It was new to him and soon he, like many another, felt the lure of the game. Immediately upon his arrival in the east he began the organization of a film manufacturing company, made arrangements for releasing through the Paramount program, and wired Mr. Lucas that the position of director general was waiting for him.

With Mr. Lucas' departure for the east, W. T. McCulley, who for more than a year has been acting as assistant director in the same company, will take over its direction, the same cast as formerly remaining with him. Cleo Madison, who played the dual role in the "Trey o' Hearts," and Edward Sloman, Seneca Trine, of the same serial, and Joe King, formerly of the Universal Powers Company, will play in the leading and character lead parts under the new organization.

PAUL PANZER ON VAUDEVILLE TOUR

Pathe Leading Man Leaves Pictures for a Few Weeks

Paul Panzer, who as Raymond Owen meets his death by drowning in the last episode of "The Perils of Pauline," has decided to take a few weeks' vacation by doing work of another sort. Bill Casey, nephew of Pat Casey, saw him in a vaudeville act over in Brooklyn several months ago and decided that on the conclusion of "The Perils of Pauline" he wanted to book the popular villain for an extended vaudeville tour. So "Oom Paul" starts in at the Auditorium in Malden, Mass., on December 14th for a week's engagement and after New Year's will play engagements in various cities for fifteen weeks straight at an attrative salary.

On the expiration of his vaudeville contract he will return to Pathe to perpetuate other deeds of villainy on the screen.

DOROTHY GISH RETURNS TO WORK

Dorothy Gish, the clever Majestic star, who was injured Thanksgiving day by being struck by an automobile, is again at work at the Reliance and Majestic Mutual studios.

She is being featured in the quaint pastoral Majestic drama, "An Old Fashioned Girl," written especially for her by Russell E. Smith. The picture is being directed by Donald Crisp.

Miss Dorothy is seen as the simple country maiden, one of the most captivating roles that this young woman could assume. Signe Auen, Eleanor Washington and Wm. Hinckley are the other principals in the cast.

"An Old Fashioned Girl" will be a Majestic release as part of the Mutual program.

D. W. Griffith, while putting the finishing touches to "The Clansman," is producing "The Mother and the Law," featuring Mae Marsh and Miriam Cooper, assisted by Robert Harron and Walter Long.

"The Mother and The Law" promises to be one of the best features as yet produced by Mr. Griffith.

MASTERPIECE FILM CO. MOVES TO HOLLYWOOD

The Masterpiece Film Corporation has moved into its new home at 1339 Gordon Street, Hollywood. The new plant covers half a block, and all the buildings are to be of solid concrete, painted white, to provide as much light as possible.

The main studio is two stories high, and will contain a projecting room, a completely equipped laboratory and offices. The stage will be under glass and powerful lights will be installed to provide a continuous illumination. Rain or sunshine makes no difference to the Masterpiece company, nor does the fact that the new studio is still in an incomplete stage.

The Masterpiece Company, under the direction of Max Figman, is producing a wonderful film of the Canadian Northwest under the title of "Jack Chanty." Some of the scenes are staged in Elysian Park, near the Silver Lake reservoir. The Masterpiece is the first company to obtain permission to stage films in this park.

The plot of the book is laid in the Athabasca country, but the Yosemite and the upper reaches of the Sacramento have similar scenes, and the climate is more dependable. Therefore, Mr. Figman will take his company to these locations where the greater part of the picture will be staged. They will start as soon as the pine trees of Silver Lake have been made.

SAILORS OBJECT TO BEING BURLESQUED ON SCREEN

Secretary of Navy Daniels Receives Petition

Officials of the Lubin Manufacturing Company have been very much interested in the petition forwarded to Secretary of the Navy Daniels by the sailors of the New York Navy Yard objecting to the way sailors are portrayed in moving pictures.

In their petition the sailors said that moving picture sailors usually are shown as rough, uncouth creatures whose life is one of debauch and as a result of this the public gets the idea that sailors are disreputable characters.

"If sailors have been libeled on the screen," said Mr. Siegmund Lubin, head of the Lubin Manufacturing Company, "I do not blame them for making a strong protest. We have made a great many navel stories but in not one of them has a United States sailor been held up to ridicule. Futhermore, I would not allow one to be, either.

"The type of naval stories I am making now are instructive ones and will give the public the best opportunity they have ever had of seeing the wonderful work the Jackies are doing at sea and on shore and what splendid types of men they are.

"The Making of Him," a two-reel naval play which has just been released by us, will illustrate what I mean by instructive naval stories. This picture was made in Newport, R. I., last summer and shows how the United States government receives all types of boys at its famous Training Station there and makes real men and sailors of them. The training system used at Newport is one of the most remarkable and interesting in the world and the results obtained there are almost unbelievable to the average layman. In "The Making of Him" one of our juvenile actors "enlisted" and the Training Station officials put him through a course that well illustrates the work they are doing there. Incidentally we showed every phase of life at the Training Station.

"A large number of people have little or no idea of the splendid work being done at present by our men in the navy and I determined to get motion pictures of every phase of it. These pictures are probably the most interesting ever taken of the United States navy. They include interesting scenes of the every-day life of the sailor from the time he enlists until he becomes a seaman, naval maneuvres, submarine activities, the work of the battleships, cruisers and torpedo boat destroyers and a lot of other naval activities almost too numerous to mention.

These films are to be sent to Secretary of the Navy Daniels and later will be exhibited in the naval section of the Panama-Pacific Exposition in San Francisco. Naval men who have seen these pictures say they are the best ever taken and they will do much to knock to pieces the silly idea that the men of the United States navy are disreputable characters."

FUNERAL OF ARTHUR ROUSSEL

Former Vice-President of Pathe Died on December 14th—Was an Authority in Film Manufacture.

Arthur Roussel, former vice-president of Pathe Freres and a leading authority on all technical matters pertaining to film manufacture, died at his home in West New Yory, N. J., after a long illness. The funeral was held at his house on December 16th, many prominent men being present among them being Mr. Charles Pathe and Louis Gasnier of Pathe Freres.

Mr. Roussel was only thirty-four years ol dat the time of his death, but in experience in the film business he was equaled by few. Starting in with Pathe in France while only a boy, he had seen the development of the motion picture from the very start. In 1910 he was sent to the United States and placed in charge of the Pathe factory at Bound Brook, N. J. After some 18 months he was transferred to the studio in Jersey City, and about a year ago when the Electric Film Company was formed was placed at the head of that business. Early this year when Mr. Berst resigned his position as vice-president of the Pathe American Company, Mr. Roussel was honored with the office, holding it until his resignation this fall because of illness.

Mr. Roussel was an expert photographer and knew film manufacture as do few men. His kindly, cheerful nature made him genuinely popular with all who came in contact with him. He leaves a widow and infant son.

"When Shadows Fall" is Willis L. Robards' latest production at the Premier studio, Santa Paula, Cal. Mr. Robards ably portrays the part of an old trapper with Frederick Church as his partner. Edythe Sterling is the girl and Joe Franz the heavy.

Walter Landine, Premier cinematographer, was thrown from a runaway rig recently, but fortunately escaped injury.

Margaret Virginia [illegible] daughter of Mr. and Mrs. [illegible] er, has been pronounced [illegible] Vitagraph baby. The [illegible] belonged to ... is now assigned ...

... RELEASED
...ed Comedy Makes ... on General Film Program this Week

The long heralded comedies known as MinA Films will make their first appearance on the General Film Program this week. The first release, "The Thrilling Adventures of Count Verace," is on the licensed schedule for December 17th. This picture was directed by Milton Fahrney and has for its leading woman Mlle. Valkyrien, the noted Danish film favorite, and is said to be the first American single reel subject to employ a great European star.

Few if any new ventures in the film industry have caused such a world of comment as MinA Films since the original announcement of their manufacturer was made last summer.

The fact that they are now included in the General Film Company's Program is generally accepted as a testimonial of unusual quality, and as the identity of the producer—one of the oldest "magnates" in the industry—and the names of the directors and actors and particulars of manufacture were made known, the reasons for the choice became clear.

It will be remembered that this new member of the licensed group was originally announced as "The Ace," which was soon withdrawn and that the brand name was finally chosen by an open competition for a prize of $250.00.

Out of eleven hundred answers "MinA," the suggestion of the well-known newspaper humorist and photoplaywright, Roy L. McCardell, was chosen. The component letters of MinA stand for Made in America, which furnishes the first application on record of the national slogan to motion pictures.

It is now a well-known fact that short comedies have become, through public demand, an absolute necessity to exhibitors, and it was to fill this demand with a product which could be relied upon to sustain a set standard of quality week in, week out, that MinA Films were conceived.

The remarkable scheme of production and the roster of people employed, which are here published for the first time, readily explains the confidence of the powers in the ability of MinA Films to fill this urgent want.

For the present the releases are to be made once a week, on Thursdays, with additions being made from month to month until three a week are being released.

The list will include an advanced series of the Animal pictures in which the Bostock Animals will be featured. This collection is the largest and most famous aggregation of trained wild beasts in the world, and was purchased recently for MinA productions at a cost said to have exceeded $100,000.00. Twelve of the original trainers and Harry E. Tudor, who has managed the show for ten years, were engaged to handle the famous jungle performers.

Harry LaPearl, the leading American clown, who formerly headed the Barnum & Bailey and New York Hippodrome funmakers, is appearing in a serial which burlesques the melodramatic serials now so popular in picture theaters and magazine sections of the various newspapers.

Harry Palmer, author of the newspaper comic "Babbling Bess," and a prominent war correspondent, is preparing a series of cartoon pictures. Mr. Palmer went to the scene of war to obtain sketches for his first subject, "The Siege of Liege," which which has been announced for release December 31st.

Milton Fahrney is the chief director and in his own productions Mlle. Valkyrien and Elaine Ivans, the "Little Nell of the Screen," appear.

Perhaps the most remarkable feature of the whole layout will be trick comedies made with a camera just invented by David Horsley, and which will be used for the first time in MinA Films. This camera makes two exposures on the negative with one turn of the crank, thus allowing marvelous effects which have never before been possible, and it is claimed that first showing of the pictures made with this magic box will be a revelation to the oldtimers of the industry.

MinA Films are being exploited through a national publicity campaign such as has never before been applied to a single brand of film.

MISS DOROTHY GRANVILLE

Miss Granville is one of Balboa's new leading women, but already she has demonstrated the same wonderful ability that made her a headliner in vaudeville and won for her a prominent place on the standard stage. A native of California, she has successfully appeared in the best theaters in every important city in the United States. Her career in pictures will be a repetition of her footlight triumphs. She is but 22 years of age, but has been before the public since she was 15. Miss Granville will be featured in many important productions and extensively advertised. She will be a shining light in filmdom—a star that many more experienced picture artists will envy.

SHELDON LEWIS SIGNS WITH *PATHE*

Has Prominent Part in the New Serial

Sheldon Lewis, whose interpretation of "Dutch Joe" in W. A. Brady's big production of "Life" at the Manhattan Opera House and is attracting such favorable notice, has been signed by Pathe to take a prominent part in the new serial "The Exploits of Elaine."

Mr. Lewis was born in Philadelphia of German-American parentage and had hardly got beyond the nursing bottle stage before he announced to his parents his intention of going upon the stage. His father was in the wholesale milk business in Philadelphia and this fact was remembered by Mr. Lewis' first audience in an amusing way. He had secured an engagement in a small role at the Gerard Avenue Theatre in Philadelphia. No sooner had he walked upon the stage than various of his boyhood playfellows in the audience shouted "Milk" at him and the rest of the crowd took it up. Uproarous applause greeted every line that he spoke and to use theatrical parlance he "took the show away from the star."

Better and better engagements followed, among them leading roles with such stars as Dorothy Donnelly, Frances Starr and Blanche Walsh, as well as with Ada Rehan in Shakesperian plays. When the endowed playhouse in Chicago, the first in America, was started he was secured to play in dramas by Maeterlinck, Henry Arthur Jones and other famous playwrights. He was also with Mrs. Fiske in "The Pillars of Society" by Ibsen, as well as "Becky Sharpe" and "Teas of the D'Urbervilles."

When Augustin Daly died Mr. Lewis was under a five years contract with him. Mr. Daly had told him when the contract was drawn up that he would make of him the greatest character actor in America. Such a statement from such an authority as Mr. Daly is high praise indeed.

An interesting story is told of Mr. Lewis in connection with his marriage to the beautiful and talented actress Virginia Pearson some four years ago. A law suit in which Mr. Lewis was involved came to trial on the morning of his wedding day. Mr. Lewis was called upon for testimony and being put under oath testified that he was unmarried. Recess was announced by the judge and Miss Pearson and Mr. Lewis took advantage of it to go to the "Little Church around the corner" and get married. The happy bridegroom then went back to the courtroom to finish his testimony. In connection with this the fact was divulged that he was a married man. At once the attorney for the other side sprang to his feet and called the judge's attention to the fact that in the morning the witness testified under oath to being a single man and now less than two hours later had perjured himself by stating the opposite. Mr. Lewis then said: "Your honor, I was correct in both instances. I was married only a half an hour ago!" It took some time for the court to restore order.

WORLD FILM CORPORATION ESTABLISH A FILM CLEANING DEPARTMENT

S. Hartman, an expert in the handling of films, has been secured by General Manager Lewis J. Selznick of the World Film Corporation to take charge of the Film Cleaning department, that has been established in connection with the New York Exchange of the Wold Film Corporation. This is the first time that an organization has undertaken to see that every film that leaves its office leaves in perfect condition. It will be impossible for any World Film exhibitor to say that his print did not come right. As soon as there is a scratch in a World Film print, that print will be sent to the cleaning department there, and it will be placed in condition through a process invented by Mr. Hartman, which covers the scratch so that it does not show. The cleaning department will occupy space on the first floor balcony, in conjunction with the New York Exchange, and will be equipped with all the modern cleaning machinery and apparatus.

OWEN MOORE TO BOSWORTH

Owen Moore, who is one of the most popular actors in the motion picture world, is now with Bosworth, Inc., coming from New York to play opposite Elsie Janis in her new comedy drama, "Betty in Search of a Thrill."

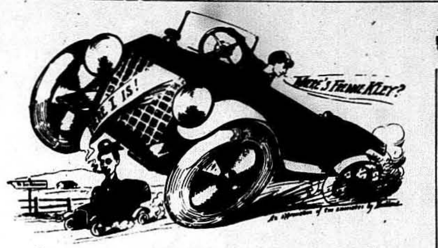
Mr. Moore has distinguished himself as one of the most popular and attractive of screen artists and in this new photoplay by Miss Janis he has every opportunity for impressively clever acting.

ED. POLO OF BARNUM & BAILEY FAME JOINS FRANCIS FORD COMPANY

Will Make Daring Dives for "The Campbell's Are Coming."

Ed. Polo, for a long time recognized as an aerial artist with the Barnum & Bailey shows is one of the latest to go into motion pictures. Mr. Polo will make a leap of 110 feet from the big wall built for Francis' Ford's production, "The Campbell's are Coming." He also will be the instructor of all players who will leap after him during some of the most sensational scenes ever taken. He also will build an aeroplane and baloon and make several flights which will be a feature of this picture. Mr. Polo has won quite a reputation as an actor and made himself known in productions like "Floradora," "The Silver Slipper," "San Toy," "The Country Girl," and numerous other shows.

He is a daring diver and swimmer and holds the record for swimming under water consisting of 350 feet.



" DE MILL(E)S OF THE GODS GRIND SLOWLY(?), BUT ——— "

Her First Picture With Balboa Co.

Miss Ruth Roland, known to every motion picture fan in the country as the "Kalem Girl," joined the Balboa Company in Long Beach, California, Monday, December 14th, and made her initial appearance as a Balboa star in "The Price of Fame," a three-reel feature that will be included in the new Balboa series which attempts to solve twelve vital questions of life. "The Price of Fame" gives Miss Roland an opportunity she has long been waiting for. Her early training was along dramatic lines and when she left the stage for motion pictures she was cast in serious roles, but the comedy streak in her makeup was accidentally revealed and the management of the Kalem Company put her in comedies where they kept her until the last few months of her engagement. Then they cast her in drama and she amazed the most ardent admirers of her work by scoring heavily in every part assigned to her. In this particular photo drama Miss Roland rises from an obscure country girl to eminence and wealth, but pays for her advancement by sacrificing the happiness and contentment that would have been hers had she remained on the farm. She scales the gamut of human emotions from laughter to tears. She pleases and thrills as only a motion picture actress of her attainments can, and those who see her in "The Price of Fame" will begin to realize the full possibilities of the cinematographic art.

WM. S. HART USES JESSE JAMES' SIX-SHOOTERS IN LATE PRODUCTION

Two six-shooters that—according to information and belief — were used by cronies of the celebrated Jesse James in the days when the west was young, are used by William S. Hart, in the production of "In the Sage-Brush Country,' 'a forthcoming release of the Ince companies.

The guns have been passed down from generation to generation by a well known Santa Monica family which came into possession of the weapons when they were given away by an Arizonia sheriff several years ago as gifts. One of the guns has a beautiful pearl handle, bearing lavish decorations of inlaid silver and the carved initials of the notorious owner. The other is a less pretentious affair, but none the less deadly. Both were presented to Mr. Hart by his Santa Monica friends on the occasion of his triumphs in "The Bargain," an Ince feature now drawing capacity houses throughout the country.

AN ALLEGORICAL GEM FEATURING NEW BEAUTY STARS

The Beauty Company is engaged in the production of an allegorical story "The Spirit of Giving," contrasting the wrong and right way of living. Joseph Harris and Virginia Kirtley play leads, supported by Webster Campbell and other popular "Beauty" stars. The production is characterized by its splendid success and will be particularly well received during the coming year when so many organiaztions are taken up with philanthropy and other charitable pursuits.

JAPANESE PLAYS MEXICAN AT INCEVILLE

Thomas Kurihara is a Japanese—born not far from Yokohama and reared in the same place—but one would never know it to see him in his make-up as a treacherous Mexican in "In the Sage-Brush Country,' 'a forthcoming Ince release, featuring William S. Hart. Thomas is notably adept in the art of make-up and was supremely successful in disguising his Oriental features in the production—so successful, in fact, that when Producer Thomas H. Ince, saw the picture run off in the projecting room, the other day, and forgetting who had been cast for the part, he inquired who the "greaser was." Thomas thought that was "some" compliment.

ELECTRIC LIGHTED ENCLOSED STAGE IS BEING ERECTED AT RELIANCE STUDIOS

An electric lighted enclosed stage is being built at the R. & M. Hollywood studios. The stage will measure 65x60, and be completely lighted by electricity. Two big generators, each with 1200-horse power, will be installed in the studio.

Three companies will be able to work in the enclosure at one time. The structure will be completed within the next month.

Mr. George Stanley, of the Western Vitagraph Company, has a fine new touring car and he appears to be getting a great deal of enjoyment out of it, except when the inevitable lot of all motorists befalls him and he is obliged to get out and get under. Mr. Stanley has not as yet become initiated into the mystery of mechanism and he therefore finds problems hard to solve; but, if close application is any criterion to go by, he will soon be able to build cars, as he has had his machine entirely apart.

A cordial invitation is extended to contestants and friends of contestants to call at the store of the Barnes Piano Company, 131 South Broadway, and see the handsome Upright Piano which is to be given as the second prize in the Photoplayers' Weekly Popularity Contest. The piano may be seen at the above address, and the management of the Barnes Piano Company will welcome all who may desire to call and inspect it.

The
Albuquerque Film Mfg. Co., Inc.
LUNA BRAND
Two Comedies Weekly Featuring that Clever Comedienne,
Miss Dot Farley
Releasing through
The United Motion Picture Producers, Inc.
Who Distribute Through UNITED FILM SERVICE (Warner's Features, Inc.)

RELEASES
Nov. 12—"Reuben's Busy Day"
Nov. 19—"The Sage Brush Leading Lady"
Nov. 26—"Soul Mates"
Dec. 3—"A Mountain Goat"
Dec. 10—"Shot in The Fracas"
Dec. 17—"Finished at Sea"
Dec. 17—"Rural Romeos"
Dec. 24—"His Neighbor's Pants"
Dec. 24—"The Chaser"
Dec. 31—"The Big Stick"
Dec. 31—"Too Many Wives"
Jan. 7—"With Daddy's Aid"

Farce Comedy Production By
Archer McMackin
With Years of Success with The Essanay.
Watch for Pleasant Surprises
Under direction of GILBERT P. HAMILTON
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DIRECTING

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ALLEN CURTIS,
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Juvenile Leads with Harry Woodruff in "A Gentleman of Leisure," direction George H. Melford.
Lasky Feature Play Co.

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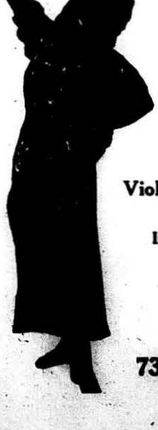
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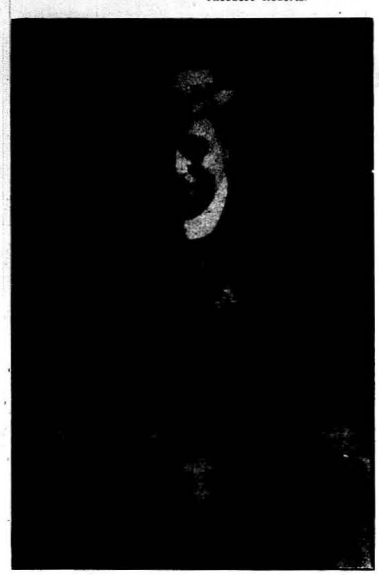

RICHARD STANTON,
N. Y. Motion Picture Co.

LORETTA BLAKE FEATURED

Loretta Blake is being featured in the one-reel Majestic drama, "The Broken Lullaby," produced by Geo. A. Beranger. Mrs. Blake appears as the young wife, who, to protect her baby from her drunken husband, hides the infant in a hay barn. The drunken father accidentally causes the barn to catch fire, but a young farm hand, who has secretly loved the young mother, succeeds in saving the baby.

W. E. Lowery appears opposite Mrs. Blake. "The Broken Lullaby," will be a Majestic release, as part of the Mutual program.

Sheriff Arthur Mackley is producing "The Express Messenger," a Reliance one-reel thriller of Western life, featuring Teddy Sampson and Walter Long.

Sheriff Mackley again appears in his time-honored role of the western sheriff. "The Express Messenger" will be a Reliance release as part of the Mutual program.

NEAL BURNS GOES TO UNIVERSAL UNDER DIRECTOR CHRISTIE.

One more has been added to the list of Nestor comedians, working with the Christie and Lyons aggregations. This latest addition is Neal Burns, formerly with the Gaiety Company of Los Angeles. This equalizes the two comedians. Victoria Forde, Eddie Lyons and Lee Moran will work together in the Christie-Lyons company, and Billie Rhodes, Jack Dillon and Neal Burns will work under the direction of Mr. Christie himself.

Happy New Year
to all friends
Lee Lawson
Universal City

EXPERT CUTTER
Will be open for position January 1st; 5 years' experience in all branches of motion pictures. Good stenographer. Assembler from script or notes. Cutting three comedies a week now. Address X, Photoplayers Weekly.

"THE GIRL OF THE GOLDEN WEST ARRIVES IN NEW YORK CITY

Mr. Samuel Goldfish announces that the first print of "The Girl of the Golden West," the new Lasky-Belasco production which is positively to be released on January 4th and which will have its first New York presentation at the Strand Theatre on January 3rd, has arrived in New York. The work of making additional prints for distribution through the Paramount is already under way.

"The Girl of the Golden West" is in five reels. It was produced by the Jesse L. Lasky Feature Play Co., in association with David Belasco and much of the work was done at the new Lasky twenty-thousand acre ranch. The three leading roles of "The Girl," the road-agent and the sheriff are played respectively by Mabel Van Buren, House Peters and Theodore Roberts.

THE WARDEN OF SAN QUENTIN ASSISTS IN PRODUCTION

An incident showing Mr. D. W. Griffith's insistance for realism was displayed while filming his latest feature, "The Mother and the Law." The interior of San Quentin prison, together with the hangman's scaffold, are shown in this feature.

The former warden of San Quentin (Martin Ogarrie) was engaged to superintend the staging of the prison scenes. The scaffold, the prison cells and corridors are exact replica of those at the California state prison, while the prison procedure is identical with that in vogue at San Quentin.

The former warden remained with Mr. Griffith for two weeks, assisting him in staging these scenes.

FIRST ACT OF "THE WARRENS OF VIRGINIA" COMPLETED

The first part of "The War ns of Virginia," the Lasky-Belasc production in which Blanche Sweet appears, is already completed and work is progressing rapidly.

WORLD FILM CORPORATION REST ROOM AT SAN FRANCISCO EXPOSITION

Western District Manager Harry C. Drum of the World Film Corporation has arranged for a rest room at the Exposition for exhibitors. This is the first attempt on the part of a motion picture corporation to take care of exhibitors while visiting the Panama-Pacific Exposition. There will be various entertainments provided for those exhibitors who visit the rest room, and Manager Drum says that it is not necessary to show World Film features in order to take advantage of the room that he is equipping. Naturally those who wish to talk to Mr. Drum regarding the World Film releases will be given the closest attention, but he does not want the idea to get out that only World Film exhibitors are welcomed. The rest room is open to ALL.

Happy New Year
to al friends
Wallace Kerrigan
Universal City

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LOUIS MANN TO STAR ON THE SCREEN FOR JESSE LASKY COMPANY

It is announced by Mr. Samuel Goldfish, for the Jesse L. Lasky Feature Play Co., that this concern has concluded a contract with the famous comedian, Louis Mann, whereby that famous star will make his first screen appearance under Lasky auspices in a picturization of "Elevating a Husband." The play which Mr. Mann has chosen for his photo-dramatic debut was written by Clara Lipman (Mrs. Louis Mann) and Samuel Shipman. It was first produced in New York at the Liberty Theatre and made such a success that it was transferred to the Criterion, where Mr. Mann appeared in it throughout the season.

In "Elevating a Husband," Mr. Mann assumes the role of the proprietor of a string of five and ten cent stores who marries a music teacher better educated than himself. The plot depends upon the attempts of Letty (the bride) to educate her husband and teach him the ways of the polite world. In addition to its comedy elements, the play has distinct dramatic episodes.

A STRONG MELODRAMA

The American Company, under direction of Henry Otto, is at work on a two-reel melodrama "Restitution," with quite a cast and pretentious settings, which is being handled in the director's usual discriminating and artistic manner.

Anna Luther has been a busy little girl the past week, what with acting the part of the wife in "A Man's Shadow," which is being filmed for the Kinetophote, and selling penny lunch tickets in a daily paper's campaign for cheap lunches for school children. Miss Luther has been spending her days in "reel" life as the mother of another's kiddie, and her evenings in real life selling tickets to help the kiddies of a thousand mothers.

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BIOGRAPHICAL SKETCH OF MISS HELEN GARDNER, VITAGRAPH STAR

Beautiful, talented and of wonderfully convincing dramatic power, Miss Helen Gardner occupies a position distinctively prominent in the Motion Picture Art, an art which she reverences for its magnificent possibilities.

American born, but educated in France, her natural talent for mimicry asserted itself at a very early age. As a little child she could sway her mother's friends in the ultra-fashionable circle of Parisian society to laughter or tears by her power of pantomime.

Three years ago, after graduating from the Sargent Dramatic school, she appeared in several pantomimic dramas and then came into pictures with just enough stage experience to finish her education, without the retarding influence of its technique that is so foreign to the photographic play. An artist, a thinker and a woman of broad ideas, she seeks in all her work to convey the truth.

Her appearance in the picture version of "Vanity Fair" won instant popularity for her, and her subsequent characterizations in "Cleopatra," "A Daughter of Pan," "A princess of Bagdad," and many other classic picture plays made by her own company, established her standing as an actress of exceptional versatility.

Miss Gardner does more than merely play the parts assigned to her. A thorough study of the art of silent expression has enriched her with a knowledge of its subtilities that is evidenced in all of her characterizations. Each character she portrays is a creation with a personality all its own that breathes a realism born of consummate artistry.

There is nothing of "Type" in any of her work. Only off the screen is she herself. On it, she is the personification of the being conceived in the brain of the author.

STANDING OF CANDIDATES

Contestant—	Studio	Votes
Fred Kley	Lasky	420,050
Grace Cunard	Universal	387,600
Ella Hall	Universal	341,750
Jackie Saunders	Balboa	307,250
Cleo Madison	Universal	222,750
Irene Hunt	Reliance	217,900
Myrtle Stedman	Bosworth	158,100
Victoria Forde	Universal	106,950
Edythe Sterling	Frontier	50,300
Dorothy Davenport	Crown	37,550
Ruth Roland	Balboa	35,300
Violet McMillan	N. Y. M. P. Co.	32,050
Dorothy Gish	Reliance	27,800
Mae Marsh	Reliance	25,400
Courtenay Foote	Bosworth	25,050
Stella Razeto	Selig	25,000
Signe Auen	Reliance	15,000
Carlyle Blackwell	Favorite Players	15,000
Margarita Fischer	American	14,050
Mabel Normand	Keystone	13,100
Margaret Gibson	Vitagraph	12,800
Ruth Hartman	Favorite Players	12,000
Dorothea Farley	Albuquerque	11,450
Louise Glaum	N. Y. M. P. Co.	10,200
George Larkin	Universal	10,200
Charles Chaplin	Essanay	10,100
Helen Holmes	Kalem	10,100
Bessie Barriscale	N. Y. M. P. Co.	10,050
Dot Gould	Sterling	10,050
Adele Lane	Selig	10,000
W. Chas. Robinson	Biograph	10,000
Howard Hickman	N. Y. M. P. Co.	9,200
Douglas Gerard	Favorite Players	9,050
Pauline Bush	Universal	5,450
Donald Crisp	Reliance	5,450
Ray Gallagher	Universal	5,350
Ford Sterling	Sterling	5,350
Chas. Rey	N.Y.M.P.Co.	5,300
Laura Oakley	Universal	5,200
Lucille Younge	Navijo	5,100
Rhea Mitchell	N.Y.M.P.Co.	5,050
Gypsy Abbott	Favorite Players	5,050
Edwin August	Eaco	5,050
Billie West	Reliance	5,050
Bob Leonard	Universal	5,000
J. Warren Kerrigan	Universal	5,000
Louise Lester	American	5,000
Edna Maison	Universal	5,000
Wm. Garwood	Universal	5,000
Wm. D. Taylor	Favorite Players	5,000
Anna Little	Universal	5,000
Henry Otto	American	5,000
Eddie Lyons	Universal	5,000
Lee Moran	Universal	5,000
Al E. Christie	Universal	5,000
Ed. J. LeSaint	Selig	5,000
Tom Mix	Selig	5,000
Elizabeth Burbridge	N. Y. M. P. Co.	5,000
Richard Stanton	N. Y. M. P. Co.	5,000
Romaine Fielding	Lubin	5,000
Mary Fuller	Imp	5,000

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On exhibtion at S. Nordlinger & Sons, 631-633 South Broadway (Value $50.00)

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LADIES' SUIT (to order)—
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... DAVID WIRT GRIFFITH

(...ritten by Frank Wiltermood)

...luck be thine in all the advent year,
Great wizard of the motophoto scene,
May wondrous triumphs deck thy brow serene
In all thy days and bring new joy to cheer
The millions oft cast down by woe and fear.
Bend all thy art to make the picture screen
A teacher of all schools the most supreme;
Make every reel contain its moral clear
That evil deeds their direful wages bring.
Uplift the masses with thy moving plays—
O, David, wield thy modern, filming sling
To fell Goliath of all sinful ways!
Mankind will then thy acts in praises sing
And gladly crown thee with immortal bays.

NEW YORK CINEMA CAMERA-MEN HOLD BALL JAN. 8TH AT PALM GARDEN

The second annual ball of the Cinema Camera Club of America, Inc., will be held on Saturday evening, January 8, at Palm Garden, New York City. It is expected that an attendance far greater than that at any affair of its kind will assure the success of the occasion. The various manufactureres and motion picture stars have purchased the greater portion of the boxes placed on sale, and a galaxy of the beauties of the season will be there to fill them. Robert Edeson and Lillian Russell, who are now posing for the "movies," will lead the grand march. Others that will share honors with them are James Kirkwood, Mary Fuller, King Baggott, Mary Pickford, Harry L. Myers, Rose Mary Thebey, Edwin August, Alice Joyce, Tom Moore, Alma Martin and Ben F. Wilson.

This organization is composed exclusively of expert camera men, all of whom enjoy a national reputation as to their ability. Every member has his following of motion picture actors, who are under obligations to him for the chances he took to snap them that their efforts might be properly portrayed upon the screen.

The officers of the club are: Frank C. Kugler, president; Edward Wynard, first vice-president; John Arnold, secnod vice-president; Albert Moses, treasurer; Phil Rosen, financial secretary; William E. Marshall, recording secretary; Harry Keepers, corresponding secretary, and Eugene Gaudio, sergeant at arms.

The entertainment committee that is promoting the ball is composed of Arthur Edeson, chairman; John C. Arnold, Phil Rosen, Ed Horn and Albert Armsbaker.

IRENE HUNT FEATURED IN "THE DEATH DICE"

Irene Hunt and Eugene Pallette are featured in the Reliance two-reel feature, "The Death Dice," adapted from the short story of the same name by George Pattullo, the well-known writer of Western fiction.

The shaking of dice for a human life, combined with some clever detective work on the part of a western sheriff, provides for some excellent dramatic situations in this offering.

Fred Burns and Vester Perry are the other principals in the cast. Fred Kelsey is directing the production. "The Death Dice" will be a Reliance release as part of the Mutual program.

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CURRENT "FLYING A" RELEASES

"When a Woman Waits" (2 reels)..........Drama, Monday, Dec. 28, 2000 ft.
"The Unseen Vengeance"..........Drama, Wednesday, Dec. 30, 1000 ft.
"The Legend Beautiful" (2 reels)..........Drama, Monday, Jan 4, 2000 ft.
"The Alarm of Angelon"..........Drama, Wednesday, Jan 6, 1000 ft.
"Restitution" (2 reels)..........Drama, Monday, Jan. 11, 2000 ft.
"Black Ghost Bandit"..........Drama, Wednesday, Jan. 13, 1000 ft.

CURRENT "BEAUTY FILMS" RELEASES

"Brass Buttons"..........Comedy, Tuesday, Dec. 22, 1000 ft.
"Love Knows No Law"..........Drama, Tuesday, Dec. 29, 1000 ft.
"In the Vale of Sorrow"..........Drama, Tuesday, Jan. 5, 1000 ft.
"The Spirit of Giving"..........Drama, Tuesday, Jan. 12, 1000 ft.

INCE SELLS "THE ITALIAN" TO PARAMOUNT

The New York Motion Picture Co., announces that they have sold the photoplay called "The Italian," with George Beban, as the star, to the Paramount Features Co. They also announce that Mr. Beban is staging his famous playlet, "The Sign of The Rose," in collaboration with Tom Ince, and will be released at an early date.

"THE EXPLOITS OF ELAINE"

First Episode to Be Released Monday, December 28th.

The combination between the Hearst newspapers and Pathe which made possible "The Perils of Pauline," will be continued in a big new serial to be called "The Exploits of Elaine." Unlike "The Perils of Pauline" this new serial will be released in about fourteen weekly episodes of two reels each, the first installment to be released probably on Monday, December 28th.

Charles L. Goddard, the well-known playwright who is the author of "The Perils of Pauline," will write the new serial in collaboration with Arthur B. Reeve, author of the "Craig Kennedy" stories which have been running in the Cosmopolitan Magazine for four years. Mr. Reeves is a new comer in the motion picture business and brings to his work a world-wide reputation for remarkable talent in introducing the most modern scientific knowledge and methods into detective stories. A graduate in science of Princeton University he afterwards specialized in criminal law at the New York Law School, thus getting the ground work for the stories which he has since written. His character, "Craig Kennedy," is unique and has made Mr. Reeve famous. Under the names of "The Poisoned Pen," "The Dream Doctor," and "The Silent Bullet," these detective stories have been published yearly in book form. "Craig Kennedy" is practically the only one of the modern fiction detectives who uses real scientific methods to hunt down his criminals. William J. Burns says of "The Poisoned Pen," "I was tremendously interested in the book—I read it with a good deal of interest." The Detectaphone Company of America wrote Mr. Reeve as follows: "We feel that to 'Craig Kennedy' is due the fact that Mr. Burns has adopted the Detectaphone for all his work, at present having nearly 100 machines at the disposal of his offices."

Every new invention which could possibly be used in the detection of guilt in crime is studied by Mr. Reeve. In many instances such instruments have been sent to him by the manufacturers with the request that they be asked in his stories, the makers feeling that such mention would mean vast and desirable publicity. In addition to these stories for the "Cosmopolitan" Mr. Reeve has also written for the "Saturday Evening Post," "Ainslies," "Hearst's," and "Munsey's." The Wm. J. Burns "Experience" stories were also written by him: "Craig Kennedy," Mr. Reeve's famous scientific detective character, will appear in "The Exploit of Elaine."

Such an able combination in authorship will insure the very highest quality in the scenario. The cast of "The Exploits of Elaine" will be headed by Miss Pearl White, who has achieved such remarkable popularity in "The Perils of Pauline." The other principals in the cast are not yet settled upon, but it is safe to say that they will be "stars" of wide popularity and unquestioned ability.

Like "Pauline" the story of each "Exploit of Elaine" will be published in the great Hearst newspapers all over the country as the corresponding picture is released. This will mean the same vast and desirable publicity which has attended "Pauline," since the Hearst newspapers have combined circulations running up into the millions, and form the most powerful and wealthy newspaper syndicate in the world.

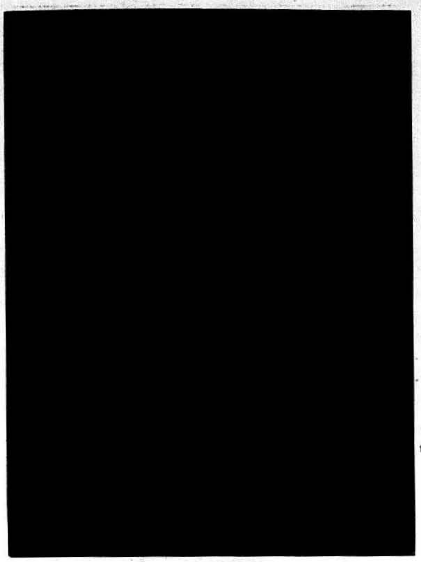
All the art that long experience, great resources, fine equipment, and splendid facilities can give will be put by Pathe into this new production. "The Perils of Pauline" has given an experience in serial making which will be invaluable, and it is safe to say that bookings on "The Exploits of Elaine" will furnish exchange men with new records to shoot at for some time to come.

MILLARD K. WILSON GOES TO FRANK LLOYD

Millard K. Wilson, who for more than six months has been playing juvenile leads and light character parts with Charles Giblyn's company of Nestor players, has been transferred to Frank Lloyd's Rex company, where he is to play straight juvenile leads opposite Helen Leslie, perhaps the youngest ingenue in pictures.

Mr. Wilson's experience in Mr. Giblyn's company, as well as the work he did with Joseph DeGrasse in the production of "The Measure of a Man," "An Idyl of the Hills" and "The Lion, the Lamb and the Man," have raised him to the ranks of the best known of the Universal's western players. Previous to his connection with the Universal he had been appearing in stock in the east and middle west, later leaving that branch of the profession to join the ranks of the screen actors.

Mr. Wilson is a juvenile of by no means mediocre ability and his work as character player is particularly deserving of praise.

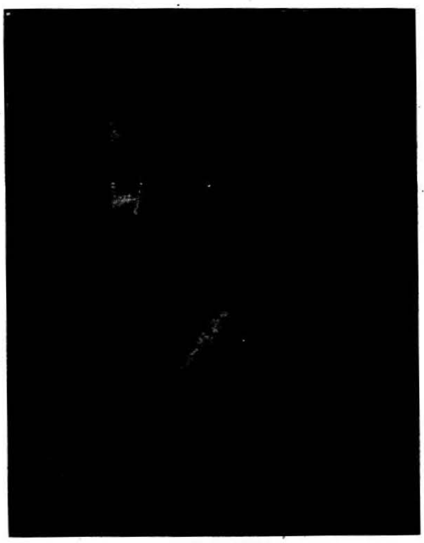


OLGA PRITZLAU-CLARK,
St. Louis Motion Picture Co.

OLGA PRITZLAU CLARK SERIOUSLY INJURED THROUGH RUNAWAY HORSE

We just received the sad news that Olga Pritzlau Clark, lately married to Director Hal Clemens of the St. Louis Motion Picture Co., Santa Paul, met with a serious accident. Miss Clark is a daring rider ,and, while out with some friends on a spirited horse, the latter became frightened at some object and became unmanageable. Miss Clark held on bravely and finally succeeded in stopping the horse.

The physical strain was too much for her, resulting in an internal violent hemmorhage and a broken blood vessel. Miss Clark is suffering pitifuly and her condition is quite serious. Miss Clark has won great fame as a scenario writer and has only lately joined her husband, Mr. Hal Clemens, whom she married about six weeks ago.



LILLIAN PEACOCK,
Joker Comedy Co.

"SCHOOLDAYS"
(With no apologies)

This is a comedy produced by Director Allen Curtis, scenario, by Clarence Badger, featuring Max Asher, Lillian Peacock, Wm. Franey and Gale Henry.

A neat little love affair is connected with this film, which tells of the schoolteacher (Max Ascher) quite in love with the mother of a young girl. The city chap arrives in town (Wm. Franey) and falls in love with the girl (Lillian Peacock). The mother wants to capture the young man, but finds her daughter in the way. The mother (Gale Henry) decides to make the young man believe that the girl is only a schoolgirl and takes her in short dresses back to school.

This deception has not escaped the eyes of the young man and he also becomes a schoolboy to be near his sweetheart.

Two bears enter the schoolroom and cause the double wedding.

This comedy is one of the best of Joker films and will cause a riot when released.

Miss Phyllis Grey of the Eastern Vitagraph Company is in Los Angeles for a short stay and will be the house guest of Estelle Seafert Faussett. Miss Grey and Miss Faussett two years ago sang alternately the prima donna roles for Shubert productions being presented on Broadway, New York.

Douglas Gerard has joined Carlyle Blackwell of the Favorite Players and will be featured with Mr. Blackwell in his next feature of five reels. Mr. Gerard has been the late leading man of the Kalem Company, Glendale, where he has given much evidence as a dramatic actor of the first order.

HOW THEY CELEBRATED XMAS IN LOS ANGELES

What did **Edna Maison** do at Xmas? Why ask. Edna devoted herself to the children. No sir—NOT her children, but the babes of others. Edna broke her bank account buying gifts, but her good nature was unimpared at the end of a big day. Edna gave dinner to her own people at home and visited several friends and altogether had a delightful day and one to which she can look back on with satisfaction for the good she did.

Louise Glaum radiated joy during the holiday. She had to massage her face violently the next day to get the smile off it and never stopped that musical giggle of hers from early morn to—well the next early morn. It is not possible to record what Louise did, it is easier to write what she did NOT do. She had one big, joyous gift receiving, gift giving, calling, being called on time. She is said to have remarked that she would like to stay in bed all day—this was on the morning after.

The automobile took a big part in the day of Al. E. Christie, who took chances with speed laws and overrun his gasoline allowance on Christmas day. The auto was full of parcels, too; that is, when he started out. It is said that he covered Los Angeles, Santa Monica, San Pedro and some seventy other places, but this is probably an exaggeration. He had a good time anyhow.

At one home in Los Angeles at least, the health of William Garwood was toasted during the ample dinner. The home is an humble one and the boss of the house is a small girl, a little cripple. The family consists of the mother and three children, two older than the cripple. Billy Garwood saw the child some months ago selling papers on the street and fascinated by her thin but cheerful little face, he made inquiries and found that they were very poor. Recently a hamper arrived from New York full of good things and the picture of Garwood which he gave the child is surrounded with holly.

Dot Farley spent her day at home with her mother on Xmas day. Her evenings up to the day were spent in making lovely fancy work for her many friends and Gilbert Hamilton says that when he called upon them one evening that he was not allowed to talk business but had to slip in and help pack numerous parcels. The Farley's Xmas was a quiet and peaceful one.

The Christmas of Reina Valdez was brightened by the receipt of some lovely letters for all her folks are in the east, also by the receipt of a big batch of votes for the contest in the Motion Picture magazine, twelve hundred coming from one little girl who also sent a big box of writing paper to "her bestest actress." Reina spent the day quietly and had dinner with one or two other "bachelor girls" and they made the best of things generally.

Mona Darkfeather received visits from her Indian and other friends on Christmas day and she and Frank Montgomery showered their usual number of gifts around amongst all and sundry. Mona made a number of cute Indian things with heads and buckskin and other Redman materials. A long ride in her cheeky little auto and a long ride on Comanche in the hills completed a thoroughly pleasant day.

Otis Turner spent Christmas with his best friend—Mrs. Otis Turner—and received visits from the members of his company and kept open house generally. There were lots of good things around for everybody and their little dog kept busy making acquaintances.

Pauline Bush spent a nice, quiet uneventful day on the twenty-fifth. She had three spare meals, it is true, and managed to get in a few odd luncheons. She and Allan Dwan, her fiance you know, went to the Universal City hospital to see poor Fred Williams, whose skull was badly fractured and who is in rather a bad condition. Then they took presents around and saw a lot of people and received lots of congratulations. Later came dinner with Marshall and Mrs. Neilan and then as a sort of finish up they attended the real old southern open house party given by James and Mrs. Neil. Some time on December 26th found them at their respective homes, preparing for the day's work. Sleep ? ? ? No!

Margarita Fischer spent her Xmas day in her lovely bungalow at Santa Barbara and received visitors and spent most of the day in making things jolly for little Kathie Fischer, her clever little niece. Kathie had her Christmas tree, of course, and it was loaded down with good things, for she is a tremendous favorite with all the members of the American Company and with many Santa Barbara citizens. Of course Margarita had many costly gifts and with Harry Pollard present making things happy for everybody, they all had a bully good time.

Henry Otto devoted his day to a lady. To those who, knowing Henry's unmarried condition, put a frown on their faces and ejaculate "Fie!" we hasten to state that the lady in question is his sweetheart AND his mother all in one. They are close chums—these two—and Henry is never so happy as when trying to make her happy, and succeeding. They exchanged presents and took an auto ride and walked and ate their dinner all in a very sober and respectable manner, and Henry says he had a happier Christmas than most people.

On Christmas eve that happy person, Myrtle Stedman, of course, gave her glorious voice for the benefit of others, and this did not prevent her being up bright and early on Christmas morning to give everyone the benefit of her smile and sunny presence. She, too, used her auto to take gifts around and the gifts and the fun were all there in plenty. "Jolly Xmas? you bet" was what Miss Stedman told everyone afterwards.

Eddie Lyons was going home for Xmas, but the rains spoiled his chance of so doing. Lee Moran did not know just what he was going to do, so instead they made a day of it together and visited several charitable institutions, called on several clubs and visited friends who were keeping open house. They both have a distinct recollection of having passed a splendid time and arrived home with several things which they did not know they possessed before.

Charles Ray of the New York Motion Picture Corporation spent most of his Christmas day in racing his automobile around to see different friends who kept open house that day. Charles started out with an auto full of mysterious parcels which lessened as he made his calls. Charlie's honker did double duty for he made his presence known when outside a friend's residence, and they had to yank him in to appease the neighbors. Incidentally—quite incidentally—Charles Ray has been giving a great performance in the juvenile role with W. S. Hart in "The Grudge" this week.

Ed. J. Le Saint and Stella Razeto of Selig started for San Diego on Xmas eve and spent their Santa Claus day there with Stella's mother and father, and Miss Razeto was as mischievous as usual (which is pretty mischievous), and the more sober minded Le Saint allowed the worries of directing and working up new scenarios drop from his mind for some precious hours. Then came the ride back to Los Angeles again and they report having spent a delightful time. Oh yes, Paddy Wuffed the incomparable raggy haired terrier and terror went along and wuffed to his heart's content.

J. P. McGowan of the Kalem Company did not allow a little thing like being confined to his bed in a plaster cast at a hospital annoy him in the least, nor did it interfere with a right merry Xmas. He had his Christmas tree and visitors, including all the members of his company, dropped in all day long and Helen Holmes was with him for dinner and during the evening. In the morning she went to Tropico to see her car run and also led the procession which preceeded the automobile races, and what a fine reception she had!

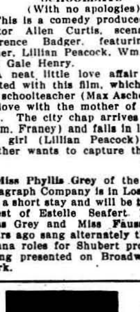
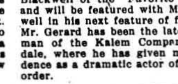
William Taylor of the ... Players states that he ... up late, read the papers, received a big mail and some nice presents, and spent most of the afternoon strolling around to see different bachelor friends and in meeting others at the Athletic Club. In the evening he autoed out to a friend's and had dinner and acted Santa Claus for the benefit of the kiddies.

Little Ollie Johnson has just about awakened from her dream. Ollie's Christmas was too much for her. Presents simply rained in and her home is stacked to the ceiling with toys of all descriptions. Her director, Robert Thornby, delighted Ollie with a near lifesize doll, an image of "Ollie" dressed in every way like her with the same so much admired ribbon in her hair. Her "leading man," Billy Jacobs, presented her with a set of furs for the doll and her former camera man, Mr. Williams, came with a five-pound box of candy. It would take too much space to mention the many things she received, therefore pay Ollie a visit and she will show you her Christmas presents.

Max Ascher, the Joker Comedian, gave a Christmas party at his home to all members of his company and a large number of friends. Max knows how to entertain and had the parlor cleared for "Action," which means dancing. Everybody took advantage of the opportunity until the late hours. "Bobby Vernon," a former member of the Joker Company, now playing with Kolb and Dill in this city, appeared with a number of members of his company and one could hear quite often: "Say, Max, do you remember, when—"

Gretchen Lederer for the past months with director Frank Lloyd of the Universal Company, has left the latter and has joined her husband, Otto Lederer, at the Vitagraph studios in Santa Monica. Mrs. Lederer is one of our most capable actresses whose services are always desirable.

Ella Hall is really deserving of her holidays. The past six installments of "The Master Key" have furnished enough excitement and experience, which would make an ordinary man "lay down." This is not the case with Miss Hall. She is always prepared for more and the more dangerous and exciting her part may be, the better she likes it.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TANKS and RACKS
Built especially for FILM DEVELOPING. Constructed of Douglas Fir
Pacific Tank & Pipe Co.
400 Equitable Bank Bldg. LOS ANGELES, CAL.

1915 SAXON
ELECTRICALLY EQUIPPED
It is now possible to obtain this popular two-passenger economy car with electric lights and starting device for ..., delivered in Los Angeles. Without the electric equipment the price is ...
THIS IS AN IMPROVED CAR
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THE OFFICIAL PUBLICATION OF THE PHOTOPLAYERS, INC., LOS ANGELES, CAL.

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MARY PICKFORD

EVERY MOVIE STAR SHOULD HELP MAKE EXHIBITORS' BALL A HUGE SUCCESS

(By F. McGREW WILLIS)

Only a few days remain before the big ball to be given by the Motion Picture Exhibitors of Southern California takes place, and everyone connected with the industry should boost and then BOOST some more. Especially can the stars of the different companies working here lend valuable assistance by the simple announcement that they will attend. This is what will draw the crowds. The fans want to see their film favorites at close range and perhaps some of them will be made happy by a dance with their screen hero or heroine.

It is said that some are of the opinion that their presence at this ball will detract from the drawing power of the Photoplayers' ball, to be held some time later, but surely this will not be the case. There are fans enough in town to fill the big auditorium if a ball were given every month during the year. Those who come to the Exhibitors' ball will be back again with their friends when the Photoplayers' ball is held, to renew old acquaintances and make new ones.

As an inducement to get the stars to attend, the Exhibitors have made the promise that they will give wide publicity to the Photoplayers' ball by running slides on the screen during every performance. Every exhibitor connected with the association, and they all belong, is going to boost the ball in return for the presence of the movie players at the Shrine, January 16, when the big affair takes place.

The Exhibitors are holding the ball primarily for the purpose of securing funds to fight drastic legislation that is threatened at Sacramento. Such inane and foolish measures as closing picture houses on Sunday; segregating the sexes in the theatres; ordering five-minute intermission between reels and barring children under sixteen, unless accompanied by parents or guardians, from the picture houses are a few of the little things going to be attempted by those elected to the legislature in hopes they would spend their time really for the benefit of the people who voted for them. But after election, legislative members have a habit of trying to "uplift" the country and they have now chosen the motion picture as a fit subject to be "elevated." Hence the proposed laws.

The only way the [illegible] measures threatened can be combatted is by sending commissions to the state capitol to [illegible] to the legislators that the demand for such laws does not exist, and to prevail upon them by reasonable arguments and the [illegible] of actual facts that the moving picture industry does not need regulating. Then if the measures become laws, the exhibitors will have to carry the matter into court. So a fund must be raised and the ball is the best way of accomplishing it.

Every movie star should help make the ball a great success, for upon the prosperity of the exhibitors depends the success of the players. If audiences, through the passing of such laws as are now threatened, are kept out of the theatres, the players will soon feel the result.

The players are getting a lot of publicity by the mere announcement that they will attend. The daily papers are running their photos in connection with their statements that they will be present at the big ball and this reaches all the fans, who are going to make it a point to be at the Shrine to get a glimpse of their favorites.

Let every one boost for the ball and then attend to make sure it will be a big success. This is a critical time for the film industry. The legislature has just convened and the offending bills may soon make their appearance. The exhibitors must be on the job.

So let's all be there.
And in the meantime—
LET'S BOOST!

"MRS. WIGGS" AIDS SAN FRANCISCO CHRISTMAS FUND

For the special benefit given for the Christmas fund of San Francisco, the California Motion Picture Corporation arranged an advance presentation of their photo-play, at the Gaiety Theatre, San Francisco, Beatriz Michelena in "Mrs. Wiggs of the Cabbage Patch," which is to be shown by the World Film Corporation exhibitors starting January 4.

The entire proceeds of the benefit went to the Christmas fund, and the theatre was packed to the doors. Many people were turned away, and the results were highly gratifying to everyone connected with this characteristic Golden Gate affair.

The Christmas festival took place on the ground of the Panama-Pacific Exposition and was a gala day for the children of San Francisco, thanks to the efforts of General Manager Alex E. Beyfuss, of the California Motion Picture Corporation.

MOST REALISTIC FIGHT STAGED IN "MASTER KEY"

One of the most elaborate and realistic fights ever staged before the eye of the motion picture camera was produced at the Universal's mine in Silent Valley, Cal., in the production of the ninth installment of the "Master Key" serial being put on by Bob Leonard's [illegible]

C. PHIL NORTON AND OWEN R. BIRD COMBINE IN GREAT PUBLICITY ENTERPRISE

Publicity has come to be the crying demand of the motion picture world. Everyone in the business wants it, and does his best to get it. The time has passed when a picture could get by without any public knowledge of who produced it, what company put it out and who played the leading parts. The great public, which after all is the court of last appeal, will no longer buy a "pig in a poke." There is a demand for information that must be satisfied, and the demand is growing all the time. The people who satisfy this demand in the best manner are going to reap the benefits, and the rest will take what is left.

It is to take care of this situation that Publicity Engineers have incorporated in Los Angeles. The men in the company are all veterans of the newspaper and magazine business, and know to a nicety what is and what is not good publicity. There is a vast difference between the cheap, ordinary press agent stuff, misspelled and written in faulty English, that is so common, and really high-grade publicity. It is right here that the experienced man comes in. His work will be right, it will have an interest, it will be news, and what is most important, it will LOOK like news. No editor need hesitate to use it because it will never entail any unpleasant consequences.

The value of such a service to individuals is worth far more than any ordinary publicity. The intention of the Publicity Engineers is to cover the entire country with its photoplayers' news sheet, and to carry the news of the film folk and their fads and fancies to every corner of the United States. A weekly paper with all the latest news from the center of film production will be sent to hundreds of papers, and the result will be that the patrons of the publication will get a tremendous amount of publicity. The value of press notice is in proportion to the number of people it reaches, and no local service can compare for a minute with a publication that embraces so wide a field.

The value of publicity to individuals is far greater than the average photoplayer realizes. When a player becames well known and his abilities are widely recognized, he is naturally worth more money to the producer. A film carrying a famous actor is far easier to dispose of than an equally good film in which the actors are unknown. The mere fact that a famous photoplayer is working for a certain company may spell prosperity for the producer. Naturally there is no reason why the player should not share in the increased value that his name brings to a film, and the producers themselves are the first to realize this as is shown by the salaries that they pay to some of the best-known photoplayers.

All the publicity in the world will not make a star out of an incapable actor, but without publicity the finest and most talented will be a long time reaching the top. High-grade publicity will bring a player before the people, and it must be remembered that it is the public that determines whether or not a film or a company or an actor shall be a success. If the publicity agency has brought the actor, or the film, or the company to a point where it gets a fair and unbiased trial, it has done its share. The rest is up to the company.

It is this very matter of getting a trial that is so difficult. Take a concrete example:

A man walks down the street and passes two motion picture theatres. One advertises a film with an actor that he has often seen and whom he likes. The other shows an actor who is a total stranger. He may be as good or he may be bad, but what does the man in the street know? Nothing, so he goes in to see the actor he knows. If the other fellow had had a little good publicity, if his name had been in the papers a few times in connection with a good live news item, the man in the street would have thought at least once before he turned him down.

It [illegible] there is no photoplayer in the world who is known to every possible spender of a nickel or a dime. If this is true, then there is not a photoplayer in the world who would not be better off for publicity, and it is the aim of the Publicity Engineers to serve as many of those who realize this need as possible. The general manager is Owen R. Bird, a veteran newspaper man and magazine editor. J. B. Goodside, who has done every kind of newspaper work from coast to coast, is in charge of the news syndicate. D. A. Bary, a writer of special magazine articles, is the editor. R. J. Belford, dean of writers, former publisher of "Belford's Magazine," will write editorial matter. L. J. Murphy will be in charge of the advertising and collections. The head office is in Los Angeles, but branches may be established later.

BIOGRAPH CO. ARRIVED

When the Biograph company arrives in Los Angeles on Wednesday, one of the members accompanying the players will be Director Wray Physioc, and Director Dell Henderson. Wray is not only the youngest director in the world, but also an artist of no mean ability, and has painted some of the finest scenic curtains which adorn New York theatres of high class standing. Mr. Physioc was scenic artist for the late Richard Mansfield, and has been an apt pupil of all doings in the making and taking of pictures, and knows each branch of the business thoroughly. He has been associated with the Biograph for the last seven months, and previous to that has been in business for himself. Wray is well liked by all who are intimate with him, and all wish him all the luck he deserves out on the coast. Dell Henderson is known from coast to coast and he is known as the Mack Sennet of the east, having produced and directed some wonderful comedy pictures for several years. Their eastern friends will await their new films with anxiety and interest.

ADOLFI HAS HARD TIME IN BEING NEUTRAL

In staging the two-reel Reliance feature drama, "Heart Beats," Director John B. Adolfi had quite a time in carrying out President Wilson's message in regard to observing a neutral attitude relative to the present European war situation.

Adolfi was staging a fancy dress ball, as part of the picture. He secured a regular theatrical orchestra for the scene, and while the dancers rehearsed tango steps, the musicians played "It's a Long Way to Tipperary." Adolfi is German. George Seigmann, the Reliance director, who was born in Bavaria, told Adolfi that he was not a very good German if he permitted the orchestra to play English airs. Adolfi then stopped the music and the orchestra played "Du Lieber Augustine," while the dancers went through their steps.

Donald Crisp, the Majestic director, who was directing one the stage near Adolfi, is English and he advised the latter that he should remain neutral and play an English air for one dance and German music for the next. Adolfi then concluded to observe President Wilson's message in its entirety and the orchestra then played nothing but American music.

Fred A. Kelsey, director of the Reliance company, has been making a careful study of the duties of a police reporter, in order that he may be prepared to direct intelligently his newspaper plays. The receiving hospital plays an important part in the daily routine of the newspaper men, and the director has been given carte blanche about the place. While he was there recently a woman, who had taken poison with suicidal intent, was brought in. She was pumped out by the surgeons, and when stronger, told a story of her life that the director may use as a basis for a scenario.

ALL BRANDT'S SHOULD GO TO THE FRONT AND NOT ACT IN PICTURES

Charles C. Brandt, one of the well-known Lubin players, received the following letter from a woman in New England:

Dear Sir:—Having seen your picture on a Lubin picture I take the liberty of writing. My husband's name is Fritz William L. Brandt. He was brought up in Bremen, Germany, and had a number of brothers and two sisters. If you are a brother or relative why don't you go and fight for the Fatherland instead of acting in pictures. All the Brandts should be at the front for duty calls them. Please write and explain.

After reading this Mr. Brandt found a quiet corner in the studio and wrote the following reply:

Dear Mrs. Brandt:—I am neither brother, relative or acquaintance, but the error is not mine. My great-grandfather arrived in this country about 1812, but please understand I am not a grandson of Joseph Brandt, the Indian Chief whose picture hangs in Independence Hall. He belongs to another branch of the family. The only front I'm interested in at present is the front line before a motion picture camera and my Gothic style of figure is much more suited to acting than fighting. I'm sorry I cannot accommodate you but frankly [illegible] artillery always gives me a [illegible] headache and makes me [illegible].

ROMAINE FIELDING TO HEAD ROUND-THE-WORLD CO.

Lubin, In Its Record Breaking Plan, Disregards War—Trip to Extend Three Years

With a company of twenty-one people, Romaine Fielding, Lubin's star producer, will leave Philadelphia on January 4th for Phoenix, Ariz., where the first stop will be made in the world's tour scheduled by the Lubin company for the largest cast ever assembled for such a purpose. It is expected that Mr. Fielding and his people will be away from Philadelphia three years or more. Complete plans have not yet been announced by the Lubin company, but it is understood that California, the Hawaiian Islands and Alaska will be among the places visited in order to secure the proper settings and atmosphere for some of the features which the author-director has up his sleeve.

It is the first time in the history of motion pictures that a world's tour has been attempted with such a large and complete company. That the Lubin company has decided to carry out such a program is indicative of its splendid stability, enterprise and firm confidence in the future of prosperity of pictures. Both Siegmund Lubin, head of the Lubin firm, and Ira M. Lawry, general manager, have displayed an enthusiastic but wise attitude toward the present conditions and future outlook of the film business. The choosing of Mr. Fielding to head such an undertaking is a signal recognition on the company's part of his ability both as producer and business executive.

MAIN AND SUBTITLES MADE QUICKER THEN BY PAINTERS OR TYPEWRITERS

Interchangeable Film Sign Co. Demonstrates Their Invention—A New Era in Photography of Film Titles

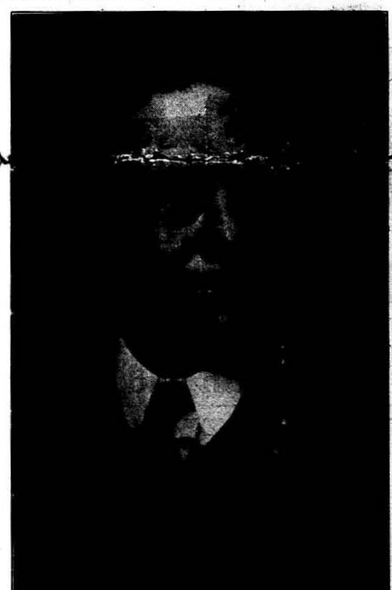
The most noteworthy and far-reaching improvement in the motion picture world in recent times is a device that is now being put on the market by the Interchangeable Film Sign Co. of Los Angeles.

By means of their invention any lettered part of the film, such as casts of characters, titles and subtitles, are made up in one-tenth of the time formerly consumed, and at one-quarter of the cost.

The process is simple, there being no complicated apparatus and any one who can read and write can set up the signs for the camera.

Any studio equipped with this outfit can run off scores of titles and sub-titles in the time formerly required for a few. There is no waste, no expensive masses of used cardboard to throw away, no paint to be used, no time lost in waiting.

After viewing a demonstration of this ingenious device, at the office of the company, 609-10 Fay building, we believe that the inventors are not claiming too much when they say that in a short time their device will be in use in every studio in the country, as all the old methods of making titles are placed in the discard by this new idea.



LEWIS J. SELNICK,
Pres. and Gen, Mgr. World Film Corp.

WORLD FILM CLEANING UP THE WEST

Western District Manager, Harry C. Drum, of the World Film Corporation, has put through several contracts on behalf of his company, which insure the showing of World Film features in the best motion picture houses of the West.

Everyone who has once crossed the Great Divide and has made a visit of more than an hour or two in any of the large cities on the Coast, knows that the Tivoli Opera House, San Francisco, is the former home of the Metropolitan Grand Opera Company. It has been leased by the Turner and Dahnken Circuit, and is now the home of World Film features. The attractions play a full week and are advertised and billed in the same manner that traveling shows are. In Los Angeles, the magnificent Auditorium which is operated by W. H. Clune, holds the privilege of showing World Films features first in Southern California. The Auditorium has always been the premier house of entertainments in Southern California, and in securing it for motion pictures, Mr. Clune has made of it one of the most successful motion picture propositions in the country. The Salt Lake Auditorium Theatre where the World Film features are seen first, in Utah, is one of the highest and finest motion picture theatres in the United States, carrying a twenty-piece symphony orchestra, to which [illegible] has been devoted in [illegible] [illegible]

part of the Coast territory the finest house devoted to motion picture is the Clemmer Theatre of Seattle, Washington. That's where the World Film features are shown first, in the far north-western part of the United States. In Denver, Colorado, the Princess Theatre is the only house there that charges ten cents consistently for its features in competition with all the other Denver houses that feature a five cent admission. Located on Curtis Street, it is the most popular motion picture theatre in Denver.

In Los Angeles, the space for the World Film office has had to be doubled, owing to the demands made for features, for Southern California. In San Francisco new headquarters have been secured that insure additional space for the San Francisco office of the World Film Corporation.

It may be added that, in securing the signature of W. H. Clune, for the World Film attractions to play at his Los Angeles Auditorium, Manager W. W. Drum of that office has the honor of having been the first man to secure Mr. Clune's signature to a contract. The same honor is attached to the signing of the Turner and Dahnken Circuit, [illegible] in the San Francisco [illegible]

To [illegible]

...e the Cabaret Stars are Twinkling

McKEE'S CAFE

GRACE LEE
Aumsement Manager—Dramatic Soprano
DOT CLAIRE
Blonde Ginger
GRACE FREDRIC
Sings Anything
MADGE THOMAS
Fire and Pep
FLORENCE LOGAN
High Class Balladist
GLENDA BOSTON
Miniature Pianiste
HAROLD E. JOHNSTON
Fiddling Fiend
FRANK ANGER
Cello
EMMA DAVIS
Pianiste
LEON VAN BERG
Dramatic Tenor

RATHSKELLER CAFE

HOWARD PATRICK
Piano
JEWELL EGAN
Hitchy Koo
BESSIE HILL
All Class
NELLIE KERN
Irish Beauty
FLORENCE MUNGER
Pianiste
De WAYNE GEISSLER
Balladist

NEW TURNER HALL CAFE

NOLA WICKERSHAM
Rag—Artist
LEO SUENEN
Violinist
DOT STACHINO
Spanish Balladist
PEGGY BLANCHARD
Pianiste—Whistler
AUDREY STANLEY
Rags—Coon Shouting

LOUVRE CAFE

ALOIS MAIER
Swiss Yoddler—Characters

JAHNKE'S CAFE

LEONARD C. STEVENS
Ivory Irritator
ALTA MAE
Operatic—Ballad
CLEVA CREIGHTON
Balladist
EDNA LIVINGSTON
Pianiste—Singer
ART ULINE & LILLIAN ROSE
Coast's Favorite Duo

YOUNG CHINA CAFE

FAY PIERCE
Jianiste
VIOLET FRANKLIN
Rags—Ballads

BEACH

NAT GOODWIN'S CAFE SANTA MONICA

FRANK KOCH
Pianist
DICK ROSSON
Violinist
MICHAEL PINGITORE
Banjoist
ROY BERRYHILL
Drums—Xyphonologist

SHIP CAFE—VENICE

BOB MALLORY
Entertainer de Luxe
"BUSTER" MARTIN
The Little Girl with the Big Voice
DICK COBURN
Characters

OCEAN INN—VENICE

EDDIE JEWELL
Amusement Mgr.—Pianist
VERA BURGESS
The Yiddisher Speed Ball
ALERT MOSWEN
Frisco Tom Boy
ART FAULKNER
Banjo
DICK MURRAY
Drums—Characters

After The Show

take her to a dainty bite, with refreshments, served quietly in an atmosphere of refinement.

Cuisine unsurpassed.

Sterling Service

Casa Verdugo Cafe

736 South Spring Street

Cafe Bristol PHOTOPLAYERS' HOME

Wm. Schneider Proprietor

4th and Spring

"LEVY" CLOTHES

Style is the quality your Clothes MUST have if they're to be distinctive.

Instead of experimenting—instead of looking for Style here and there—come to Levy's where Men's Styles originate.

Exclusive distributors for Welsh-Margetson English Haberdashery.

Charles Levy & Son

MEN'S TAILORS AND HABERDASHERS
446-448 SOUTH SPRING ST.
SAM B. LEVY   CHARLES LEVY

Who's Who in Cabarets and Why

(By N. E. Victor)

McKEE'S CAFE

Always in front with the latest in gowns and songs Grace Lee, amusement manager and dramatic soprano at that class ycafe on Spring street, McKee's, where her popularity is ever on the increase.

Dot Claire, the blonde ginger girl, is one of McKee's cafe's most popular as well as entertaining entertainers. This clever girl is a winner with her songs as the applause that greets her proves.

Grace Fredric not only sings anything at McKee's but also puts over her songs in great style and in a manner that is certain of winning you over. Photoplayers will more than delight in the clever manner in which she renders "Poor Pauline."

Madge Thomas has plenty of class to back her up and with her naivety coupled with her fire and pep she proves more than a winner in the entertaining line.

Florence Logan is one girl whose popularity never diminishes and once you've heard her render one of her high-class ballads you'll know the reason. One of her best numbers is "Bubbles" from Hi Jinks.

Glenda Boston is a miniature pianist and one that can't be beat for cleverness in tickling the ivories. Her accompaniments are faultless and do much toward helping the entertainers put over their songs.

Frank Anger is without a doubt one of the best cello players that ever hit Los Angeles and his continued stay at McKee's should prove it.

Leon Van Berg is proving one of this cafe's greatest drawing cards, and as a tenor of worth Van Berg has no need of taking off his hat to anybody.

Emma Davis is at the piano afternoons and the clever manner in which she handles the blacks and whites proves her ability in this line.

Harold E. Johnston is the happy fiddler at McKee's and what this boy can't do with that violin of his never was attempted. Certainly shows class with faultless accompaniments.

YOUNG CHINA

A real clever girl to be found on the piano here in the person of Fay Pierce, who has been at the keyboard for several months and seems destined for several more.

Violet Franklin is a happy vivacious girl who never seems to lack for applause and the reason is to be found in the clever manner in which she puts her songs over.

RATHSKELLER CAFE

Howard Patrick is the evening pianist at this cafe, and the way that he makes that piano hum stamps him as a bay of first water in that line.

Jewell Egan, who travels under the sobriquet of Hitchy Koo, is one of the cleverest cabaret entertainers I have run across in some time the way this girl renders a sogn is certain to win your unstinted applause.

If Bessie Hill couldn't sing she would still have her beauty to command your attention with. As it is, she can sing and as for beauty—well, see for yourself.

Nellie Kern is not only an Irish beauty but is also at home in Irish song, which she features to the delight and amusement of the patrons.

Florence Munger is the girl painist at the keyboard in the afternoon and the ambidesterious way in which she handles the ivories is sure to attract your attention.

De Wayne Geisler is at home equally in rags as in ballads and the way she puts her songs over is worthy of mention. Here afternoons.

JAHNKE'S CAFE

Leonard C. Stevens was naver more popular with the patrons of this cafe than he is at the present moment and there's a reason. As good a piano player as he is a fellow.

Alta Mae is an operatic singer of no mean ability and gets unstinted applause which she deserves. Has a great number in "Musetta's Waltz Song," which she renders in grand style.

Cleva Creighton is a balladist with a following, being one of Los Angeles' greatest favorites, her work attracting attention anywhere. Is featuring with great success "Sands of the Desert."

Edna Livingston can play the piano as well as sing, which goes far towards making her a big favorite with the patrons of this cafe. Gets a good hand this week with the "Glow Worm," which she is featuring with great success.

Art Uline and Lillian Rose are known as the coast's favorite duo, and are one of the greatest teams that ever came together around this coast. Are the originators of "The Baseball Rag," one of their biggest numbers, which they have been successfully featuring in vaudeville for some time.

NEW TURNER HALL CAFE

Nola Wickersham, the rag singer at this cafe, is without a peer in her line. She puts her rags over with a punch responding to numerous encores.

Leo Suenen is as clever a violin player as one could wish to hear. Handles his fiddle in a manner that bespeaks acquaintanceship.

Dot Stachino is an entertainer in every sense of the word and you will have to go some to beat this clever girl. Is a riot in "Zis for You, Zat for Me."

Peggy Blanchard is the afternoon pianist and a whistler of ability and knows a thing or two about both, which she proves to the delight of the patrons.

Audrey Stanley, who sings afternoons here, is one of the niftiest entertainers this cafe has ever harbored. Sure shows plenty of class in putting over her songs.

LOUVRE CAFE

We find here no other than our old favorite, Alois Maier, at the Louvre cafe, where he is repeating former successes in the yoddling as well as character line. One of Los Angeles' greatest favorites in one of Los Angeles' most popular cafes.

NAT GOODWIN'S CAFE

Never has this beautiful cafe been more popular with the photoplayers than it is at the present moment. This cafe is also the rendezvous for the elite of Southern California's society and beside faultless service, an unexcelled cuisine, it has for music a combination of players that is without doubt one of the greatest ever assembled together on the coast and consists of Frank Goch at the piano, who is, in his line, without a master; Dick Rosson, a young violinist of repute, who has yet to see his equal on the fiddle; Roy Berryhill, a drummer and xylophonologist of national reputation; Michael Pingitore, who is continually dazzling the patrons of this cafe by his unbeatable work on the banjo.

OCEAN INN

Eddie Jewell, amusement director and pianist at this cafe, is too well known to comment much further on him here. He has been connected with this popular cafe for years at a time, and is one of the most popular as well as best-known entertainers in the country.

Vera Burgess, the yiddisher speed ball, is unquestionably one of the south's cleverest entertainers, and is a girl with an innumerable following of friends. As an entertainer her whole makeup bespeaks of class.

Alert Moswen is proving herself a riot maker with the clever manner in which she renders her rags. In the latest hit, "At the Garbage Gentlemen's Ball," she is more than a scream.

Dick Murray, although a newcomer in the Ocean Inn cabaret, is rapidly proving his worth as an entertainer by his clever character work, being one of the foremost entertainers in this line of work in the south. Is successfully featuring in great style, "When I Get Married Today."

As a banjoist Art Baulkner stands out predominently and his work on this instrument is worthy of no mean praise.

SHIP CAFE

Bob Mallory, entertainer de luxe, was never heard more successfully than in "In Your Quaint Frills and Laces," which has been his winning number this week. In ballads he has yet to see his equal.

"Buster" Martin, the little girl with the big voice and stunning creations of fashion, is featuring with success this week "Over the Hills to Mary." A sure bet in cuteness and cleverness.

Dick Coburn's work as a character man is too well known to comment on here. Suffice to say that "On the 5:15" was never rendered in greater class than it has been the past week by him at the Ship cafe, where his work is a main standby with particular people.

The Motion Picture

(By D. W. Griffith)

I think it is now generally acknowledged that the motion picture is an art and is to take its place on the world's platform somewhere near the chairs occupied by the drama, painting, or literature.

Some there be who say that it is greater than the stage, that the stage, with its limited boundaries, cannot compare with the moving picture, which can have the entire world for a stage. Ten or twelve scenes, at the most, was all the stage could dare attempt in one play. The moving picture can have ten or twelve thousand; can begin its hero in the heart of the woods, transfer him to the river bank, make him a farmer working in the fields; show him, as it were, growing up, even as we see a grain of wheat growing into the ground, out again as green stalk, turning into yellow, ripening, going back again into the dust—so we can follow our moving picture hero into the green fields of the spring, on through the summer, the autumn, the winter; seasons, time, place, country, city, rivers, ocean, east, west, north and south—it matters not—the moving picture camera can never be baffled.

These people say there can be no art in dramatic presentation that can rival the moving picture art, on this account. The motion picture has been a cheap amusement. It has, in the first place, depended largely on what are commonly termed as the "common people." We should hardly say this in depreciation—the Son of God himself was criticized on a like account. "What good could come out of Nazareth?" What art could come out of the old, flickering "movie?" Well, these are questions time will have to answer.

Already there are indications that the butterfly is coming away from the moth. A hundred years or so from now, will they read the books much? Will they consider dramas written about the present murdering of giants that is happening in Europe? Will the newspapers of today be stored and kept and used as chronicles of our time? Will the arguments concerning how we ate, slept, drank, walked, thought, loved, lived, died, murdered, repented of our sins, walked from the morning of life until death's winter, be taught to our descendents by the written word, or by the moving picture? May not even our children be more pleasantly, more thoroughly, and more readily instructed about not only that which is going on during their day, but also through big films, big stories, big education, learn all of the ways of living that we call history of the past, through the moving picture?

One hardly dares to think or dream what would be now, had the moving picture filmed Egypt and her kings, Assyria coming out of the desert and growing into might, her walls crumbling by the river Euphrates before the hammering of Darius the Great; the Greeks leaving their homes, walking their streets, praying their prayers, until Greece became no more a power in the world; the way of the long roads that Rome built around the world, her emperors in her streets, her people going in and out about their daily way, the senators leaving the senate chambers, the long line from the nobility and the emperor, stretching up to the arena sides, back to those high benches where the common people, from the country and the alleys of her cities, ate their meals and lived for days, watching at the hippodrome; the laughing and the loving, the prostitutes sitting at their stalls, the thinkers, the dreamers, leaning over the stone chairs—in other words, what historian has ever written the story of life to compare with that which the moving picture could have told, and will tell in the future.

So to say, "what is the future of the moving picture?"—one might as well try to say what is the future of the world, because the moving picture can at least imitate and picture everything and anything there is on the stage of life.

They speak of paying fifty cents for seeing a picture, as though that were something unusual. They will make moving pictures that people will pay many times fifty cents to see, before they are through, and the people will not be surprised, knowing that there has been spent hundreds of thousands, perhaps millions of dollars in making the picture. Either this will be true, or the picture itself will not continue to exist. Or perhaps, if this does not come to pass, and the same prices exist, you will see pictures in moving picture theatres seating twenty, thirty, forty, fifty, seventy, eighty thousand people, or as far as the eye can reach, up to an almost unlimited distance.

HARRY LaPEARL IN MOTION PICTURES

Recruits for the funmakers of the fast growing motion picture industry are drawn from all walks of life. For the greater part they have always come from the stage and many noted actors and actresses have gone over to the silent drama.

Now the film folks are beginning to make inroads upon the circus entertainers, chiefly upon the clowns as the silent comiques are well adapted to the screen their humor being mainly expressed in pantomime.

Harry LaPearl is the first and greatest of the clowns to desert the sawdust arena for the screen. He has been placed under a long-time contract to appear exclusively in MinA Films, a new brand of comic pictures which are now being shown in first-class theatres everywhere.

Harry LaPearl grew up among the white tops, starting with his father's show, the LaPearl Circus, which was famous a generation back. Harry made his first appearance as a bareback rider, and went through the various specialties of the business as an eccentric dancer, tumbler and aerial performer and ending his circus career as the most famous clown in the world. For two years he was principal clown with the Ringling Bros.' show, after which he was honored by being chosen as chief producing clown of the great Barnum & Bailey Circus—the highest position of its kind in clownland.

After two years with Barnum, LaPearl was featured at the Hippodrome, New York, and left them to join the MinA Films. A special cast of the best clowns chosen from several prominent American circuses has been engaged to support LaPearl in his film productions. Jimmie Hyland, the comic tumbler; Spooks Hansen, the globe trotting clown; George Zammett of the Famous Dollar Troupe; Bob Jordan, Jimmie Corbley, Johnny Mayon, Charley Johnson, Nat Berk and George Williams are some of the pantomimists whose names will be readily recalled by all who are familiar with circus life.

In addition to the important positions he has held as funmaker Harry LaPearl is prominent in the social life of the amusement world. He is the founder of the Fraternal Order of Comiques, a world-wide social and beneficial organization, open only to silent clowns and pantomimists.

"I enjoy my work in motion pictures immensely," says LaPearl, "because I realize that I am playing to an infinitely greater number of spectators than I could ever reach during my long career at circuses and at the Hippodrome. I have learned that I will be seen all over America and in many foreign countries, too, especially in Central and South America and Australia despite the war. I know about every circus clown in the business, all the oldtimers, and it pleases me to know that all my old pals, wherever they may be, will see me on the screen."

Mr. LaPearl is soon to be seen on the screen in a fifteen-reel serial burlesquing the present-day sensational serials. This comic will be called "The Girl of His Dreams," and will be a regular MinA Film release on the General Film Program.

LOVETTE BLAKE IN "THE LAST DEAL" FOR MAJECTIC CO.

"The Last Deal" is the title of a heart interest, one-reel Majestic drama, featuring Loretta Blake, directed by George Beranger.

How an old man who is afflicted with the gambling fever, almost wrecks his son's life, is one of the features of this production.

Tom Wilson and C. McDermott also have prominent parts.

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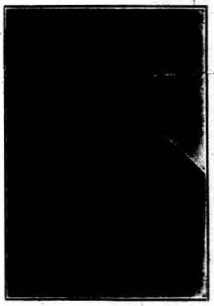


HAL AUGUST

HAL AUGUST, DRAMATIC LEAD FOR KINETOPHOTE CO.

Hal August, the dramatic juvenile lead, with the Kinetophote, for the short period that he has been portraying parts in screen productions, has achieved miraculous success, having been cast to play the lead in some of the most successful Universal, White Star and Eaco productions.

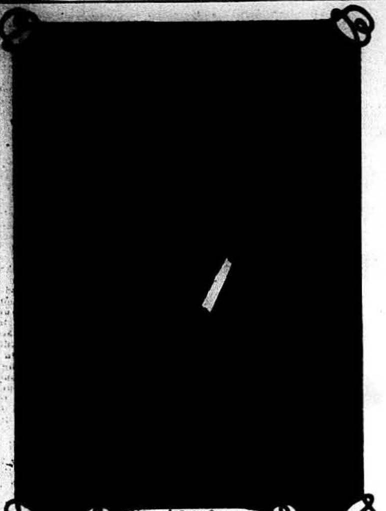
August has as yet not reached the estate of manhood and took advantage of the opportunities afforded him in the various productions in which he was cast. He has a considerable reputation as an athlete and has accomplished many remarkable feats as a swimmer and rider in the three years that he has been doing motion-picture work. He is a brother of Edwin August, and has been doing remarkable work in the Eaco productions in support of his brother.

GRIFFITH RENTS TRAIN OF SEVEN CARS.

An express train consisting of an engine and seven passenger cars was rented by Mr. D. W. Griffith, in staging his latest feature, "The Mother and the Law."

A thrilling race between a high-powered automobile and this express train, at a speed of more than eighty-five miles an hour, is one of the features of this production. Several days were required in finding a suitable section of railroad track, with a smooth road running parallel to it for holding the race. Finally, however, this was secured, and arrangements made with the railroad company for chartering the train, crew, and section of track.

Three days were required in staging these scenes. It cost Mr. Griffith hundreds of dollars in chartering the train for the three days, but it resulted in the staging of one of the greatest racing scenes ever enacted before a moving picture camera.



MACLYN ARBUCKLE WILL APPEAR IN BOSWORTH FILMS

ARBUCKLE IN NEXT BOSWORTH RELEASE

Macklyn Arbuckle, one of the most prominent portrayers of great American types on the legitimate stage, will make his initial appearance on the screen under the Bosworth banner in "It's No Laughing Matter."

Written and directed by Lois Weber, "It's No Laughing Matter" presents the jovial Arbuckle in a role for which he is specially adapted, as Hi Judd, poet, post-master and philosopher of a little country village. The story is simple, yet strong in the unfolding of its half humorous and half romantically dramatic plot.

Supporting the star is an exceptional cast including such artists as Adele Farrington, Myrtle Stedman, Herbert Standing and Charles Murfott. Miss Weber has spared no ef-... to make this one of the most pic-...que and true to life photoplays ...roduced and as a delightful ... drama it has no precedent. ...Laughing ...atter" is the ... on the Para-... ...ill be released

...PLAYERS ...EALISTIC ...FIGHT

The plot of the story as written by John Flemming Wilson, called for a pitched battle between the forces of the unprincipled Wilkerson and the faithful employes of the Master Key mine who were determined that Ruth, their beloved little mistress should not suffer the loss of her property at the hands of so unscrupulous a man as Wilkerson.

Every available man at both the Hollywood and Universal City studios was pressed into service and about 200 extra men were employed to swell the numbers to the proportions of real armies. About half of them were mounted and the others armed with every conceivable sort of weapon. The result was a fight that outshines any similar production ever attempted by the company. Hand to hand conflicts and charges en masse make of the scene a picture so realistic as to leave the spectator forgetful of the fact that he is witnessing only a play and not the genuine battle he seems to be seeing.

As **Marjorie Burgess**, the daughter of a college professor, Louise Glaum, of the Ince companies, is a sweet, demure little lass of the campus in "The Scrub," a forthcoming release of the New York Motion Picture Corporation. The story is one of absorbing interest, having Miss Glaum and George Fisher as its principal characters.

BALBOA CO. LOOKING FOR MORE STARS

H. M. Horkheimer, president of the Balboa company, Long Beach, Cal., states that he will not stop adding to the number and strength of his stars with the engagement of Henry B. Walthall and Ruth Roland. On the contrary he will announce the engagement of a number of others just as soon as he can do so without embarrassing them in their present positions.

"Good stars who have won names for themselves in the motion picture world," declared Mr. Horkheimer, "cost my company not one cent. I secure their services free and make a profit besides. That sounds like a ridiculous statement; until it is analyzed, but I will illustrate what I mean by saying that with an ordinary cast, the members of which are capable but unknown, I can secure the regular price per foot for positives. With Ruth Roland and Henry B. Walthall not only can I get from 25 to 50 per cent more, but there will always be a ready market for me. Selling expense is eliminated because Walthall and Roland pictures sell themselves. From the increased price I receive I can pay their salaries—no matter how large they may become—and still have a tidy sum left to add to the profit I would make on the productions of less popular and less expensive stars. This is absolutely true and is the reason why I laugh when my competitors ask me if I am going crazy when I sign up the best actors and actresses in the business. Yes, I'm going crazy—just like a fox. I'm doing the one thing that will place the Balboa company at the top of the motion picture heap and keep it there."

GEO. SIEGMANN DRAWS 500 FANS TO SEE TEN-ROUND GO.

Nearly five hundred fight fan of Los Angeles gathered in the Western Athletic Club recently to witness what was advertised to be a ten-round go between two "local preliminary boys'" When the crowd took their seats, Eugene Pallette, of the Reliance-Majestic stock company, crawled through the ropes in fighting togs. He was immediately followed by a professional boxer and Director Seigmann had the camera ready. The two advanced to the center of the ring and George Blake, one of the official referees of the Pacific Athletic Club, climbed into the ring. The gong rang and the two boxers went at it. Pallette had never boxed a professional before but managed to number of hard blows, one of which dazed him so that he was groggy when the bell rang. Director Seigmann put over his big scene in which Pallette knocks out the boxing aspirant and is declared champion. Then, just to satisfy the fans, a regular four-round bout was staged between two professionals. It took big and all the fans left satisfied. The scene will be used in the drama.

... ...ng ... strong bid for popularity at the Woodley theatre this week in "The Three of Us," her greatest stage success. It is a delightful story of the west, with a nice bit of love and romance, and is really one of the most appealing films seen at the popular Broadway house for some time.

Next week Edith Storey, well-known in the film world, will appear in "A Florida Enchatment," a twentieth century society comedy of the fashionable southern winter resort, with a decidedly romantic elements pervading. She will be supported by an all-star cast, including Sidney Drew, Allan Campbell, Lillian Burns, Jane Morrow and others.

OPTIC COMEDY THEATRE

Manager Seth D. Perkins of the Optic has changed the name from the New Optic to the Optic Comedy theatre in order to let his patrons know more fully that he is running an all-comedy program headlined by the inimitable Charlie Chaplin.

Chaplin has proved such a big drawing card at the Optic Comedy theatre during the past two weeks that Perkins has decided to have a Chaplin comedy always on the bill.

Chaplin left this week for Chicago to begin making pictures for the Essanay, and as soon as these are made and start being released Manager Perkins will show them at the Optic Comedy.

Although Perkins has been also made manager of the Woodley, he is in no ways neglecting the Optic Comedy, and is giving the same careful attention to his all-laugh programs.

WALLACE EDDINGER REPLACES HENRY WOODRUFF IN "A GENTLEMAN OF LEISURE"

Mr. Samuel Goldfish announces that the Jesse L. Lasky Feature Play company has engaged Wallace Eddinger to star in "A Gentleman of Leisure." Henry Woodruff, originally announced for this production, was unfortunately taken ill almost immediately upon his arrival at the Lasky studios in California, and it therefore became necessary to engage another star. Mr. Eddinger, who is positively the foremost American artist in just such characters as that of the young society man who wagers that he can commit a robbery without being arrested, was induced to sign at short notice and has already left for California. This will be the first time Mr. Eddinger has starred on the screen. He has recently been the most important star on Broadway under the management of Cohan & Harris, attaining notable success in such productions as "The Only Son," "Officer 666" and "Seven Keys to Baldpate." Mr. Eddinger's salary is one of the largest ever paid, and his engagement is considered by the Lasky firm to be an extraordinary piece of good fortune under the circumstances.

In support of William S. Hart, the erstwhile legitimate celebrity, Gordon Mullen gives a fine interpretation of a ne'er-do-well youth in "The Scourge of the Desert," a forthcoming release of the Ince companies. Mullen does a bit of character work that is worthy and adds strength to a splendid cast.

BULL CHASES MARY FULLER

Several days ago Director Lorimer Johnston of the Eastern Imp-Universal company gathered his people about him and journeyed out to Hackensack, N. J., for several scenes.

Now, one scene in the story demanded that Mary Fuller be chased by a bull and that Curtis Benton jump into the breach at the critical moment and rescue her.

Bob Hill, Johnston's assistant, located a field with a big Durham bull in it, and the movie outfit invaded his domains. During the preliminary preparations the bull watched in silence. When everything was set some one got close up to him and waved a red cloth in the approved toreador style. The bull responded most satisfactorily.

Mary Fuller got in between the bull and the red flag, and, with the camera clicking away, started on a dead run for the fence. The bull pounded after her. Once Miss Fuller slipped, and everybody's heart rose up in their mouth. Finally, with the bull only two feet away, Miss Fuller gained safety.

Everybody sat down to rest and cool their nerves. Imagine the consternation of the company when the camera man told them that the scene had not registered!

The film had jammed!

SCREEN CLUB BEAUTIFULLY DECORATED FOR HOLIDAYS

The Screen club has been beautifully and artistically decorated for the holidays, under the ever eagle-eye of Manager "Billy Hannon," and the co-operation of Ben F. Wilson, the Universal star, who is chairman of the house committee. The combination of Hannon and Wilson are the reasons why the members call often and bring their friends, and the entertainment furnished by Harry Ennis, the talented Motion Picture editor of the New York Clipper, at the piano, is playing to capacity house at each performance. Harry is there coming and going as an artist, and certainly doing his share to make the Screeners forget their hard work.

REMARKABLE CRITICAL ENDORSEMENT FOR "THE GHOST BREAKER"

The Jesse L. Lasky Play Co.'s production of H. B. Warner in "The Ghost Breaker" has received the most unqualified critical endorsements. Mr. W. Shephen Bush, the noted authority of the Moving Picture World, writes: "The Ghost Breaker" is one of the few features that measure up to the full definition of a great feature. It has, to begin with, the solid substance which makes the feature stand out above the rank and file of films; it has the right qualities of form; the dramatic construction is bold, but clear and consistent; the acting of the principal characters must meet the most exacting expectations, and there is the overshadowing advantage of originality plus variety.

MOROSCO PREPARING PLAYS FOR SCREEN

Oliver Morosco, the prominent theatrical producer who, with John Cort, entered the motion picture field in association with Bosworth, Inc., is now busily engaged in the preparation of several of his stage successes, which will be presented on the screen.

The Morosco plays will be produced under the name of Oliver Morosco Photoplay company and will be released by Bosworth through the Paramout Program. Through this combination many prominent successes of the legitimate stage, together with well known stars, will be presented in motion pictures. At the Los Angeles studios work is being rushed in the construction of additional facilities to accommodate the increased activities.

The high standard of production which Bosworth has established for itself is second to none and with affiliations, such as it has with men so prominently successful in theatricals as Oliver Morosco and John Cort, big things are indeed in store for Paramount patrons. The first release under this plan will probably be "The Judge and the Jury."

ARTHUR MACKLEY PRODUCES "THE BEAST WITHIN"

Sheriff Arthur Macley is taking a brief rest from western dramas and is directing the Reliance, one-reel heart interest drama, "The Beast Within."

In this production is shown an ex-convict's effort to lead a better life, despite the attempts of several of his former pals to lead him back into a life of crime.

Florence Crawford, Ben Lewis, Richard Cummings and Walter Long are the principals in the cast.

"The Beast Within" will be a Reliance release as part of the Mutual program.

BEN WILSON, DETECTIVE

Ben Wilson, leading man of the Eastern Victor-Universal, has commenced work on Raymond K. Schrock's great detective series, "The Strange Exploits of Xavier Queer," under the direction of Clem Easton. The first exploit, "The Mystery of the Man Who Slept," with Ben Wilson, is nearing completion and will be released shortly after New Year's, to be followed by "The Jade Diadem."

"EVERYGIRL," A FANTASY

Director Lorimer Johnston of the Eastern Imp-Universal company is now directing Mary Fuller and Curtis Benton in a two-reel fantasy the title of which is "Everygirl."

CHARLES EYTON TO MANAGE BOSWORTH, INC.

Charles Eyton, formerly Western manager for Oliver Morosco, has been appointed general manager of Bosworth, Inc., and the Oliver Morosco Photoplay company. Among other new additions to the Bosworth plant, a concrete and steel office building is about to be erected. The building will house the ... activities of Mr. Eyton, who will be in charge.

Photoplayers, Support the

EXHIBITORS' BALL

Shrine Auditorium

Next SATURDAY Night — **JAN. 16** 8:30 P. M. COME EARLY

Given by the Southern California Motion Picture Exhibitors' Association to save the Film Industry in this state and to welcome Mary Pickford back to California

Money raised will be used to prevent bills becoming laws that will:

(1) Close all the theatres on Sunday;

(2) Eliminate multiple-reel features by requiring five-minutes intermission between each one thousand feet of film,

(3) Bar children under 16, without parents or guardian.

(4) Segregate the sexes within the theatres.

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Your bread and butter is at stake. Help the exhibitors to save it for you by going to the ball, making your friends and boosting like Trojans.

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THE ... PUBLIC LIBRARY

FAMOUS PLAYERS SECURES WM. ELLIOTT—WILL APPEAR IN INITIAL SCREEN PORTRAYAL "WHEN WE WERE TWENTY-ONE"

The Famous Players Film company has engaged another of the more youthful element of prominent Broadway stars, in the person of William Elliott, who is at present making such a notable impression on the New York public in the current success, "Experience," in which he has achieved a splendid personal triumph. The Famous Players have selected H. V. Esmond's celebrated play, "When We Were TwentyOne," Nat Goodwin's former starring vehicle, for Mr. Elliott's first screen impersonation, in which he will portray the role of "The Imp," as young Richard Audaine is known, that irrepressible and light-hearted young man whose tragic love affair so nearly brings ruin to himself and to the guardian who loves him as a son.

Mr. Elliott won laurels in Henry W. Savage's sensational success, "Madame X," in which he shared honors with Dorothy Donelly, by his wonderful portrayal of the impassioned young defender of the accused woman, whose lawyer and son he is.

In "When We Were Twenty-One," Mr. Elliott's winning personality and unusual magnetism will have full scope, both in the lighter moments, when "the Imp" enjoys the freedom of college life, and breaks loose in the New York cabarets, and in the later ones, when he meets the notorious "Firefly," a heartless and beautiful actress, who, hearing from a practical joker that "The Imp" will come into a fortune when he is of age, marries him on the day he is twenty-one, and flings him aside when she hears he is penniless "The Imp," changed in an hour from a boy to a despairing man, follows the woman and her lover to her house, intending to take the life of the man for whom she has left him, but the woman wakes him to a sense of her worthlessness and the folly of his intended crime for her sake, and "the Imp" leaves her behind him forever, turning to a purer, sweeter love that waits for him at home.

The play is peculiarly adaptable to the screen because of its rapid dramthe screen because of its rapid dramatic action, while the big scene at the Corinthian club, where "the Imp" discovers the falsity of the woman he adores, is one of the most powerful and emotional situations ever produced in motion pictures.

The subject will be a forthcoming release on the Paramount Program.

BILLIE WALSH SIGNS WITH KEYSTONE

Billie Walsh, for many years Broadway's favorite entertainer, signs a long contract with the Keystone Film company. Mr. Walsh is perhaps the best known comedian in New York, as for the past ten years [illegible] has entertained in Broadway [illegible]thskellers and cabarets. His last [illegible]agement was sending them away happy from [illegible]asts, Broadway and Fifty-ninth street.

He and Harry D. Ward, the famous Dutch comedian, accompany Messrs. Kessel and Baumann on their trip to the New York Motion Picture Corporation studios in California.

COMPLETE CASTS OF "YOUNG ROMANCE" AND "THE GOOSE GIRL"

Mr. Samuel Goldfish announces the following complete casts for the Jesse Lasky production of "Young Romance" and "The Goose Girl," to be released respectively on January 21 and 25. Edith Taliaferro is the star of "Young Romance," and her supporting company includes Tom Forman, Frederick Wilson, Ernest Garcia, Marshall Mackay, Harry de Vere, Parke Jones, Charles Wells, Florence Dagmar, Violet Drew, Mrs. Lewis McCord, Miss Kellar, Miss Abril and Miss White. By courtesy of the Famous Players, Miss Marguerite Clark assumes the stellar role of "The Goose Girl," and that company includes Monroe Salisbury, Sidney Dean, E. N. Dunbar, James Neill, L. Payton, P. E. Peters, H. B. C. Carpenter, Ernest Joy, J. M. Cassidy, Miss Johnson and Jane Darwell.

According to word received at the West Coast Universal studios, Ruth Ann Baldwin of the Hollywood scenario department, has reached London where she has gone to confer with E. Phillips Oppenhein, the British novelist in regard to the serial story which he is to write and which will appear in the newspapers of this country and England in connection with the release of Otis Turner's latest serial feature, "The Black Box Mystery."

TOM FORMAN

Direction—Geo. Melford

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JAY MORLEY

PREMIER,

(Warner's Features).

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BILLY HANNON RECEIVES SURPRISE

Manager Billy Hannon of the Screen Club was agreeably surprised last night (Wednesday, New Year's eve), when he entered his private office and noticed a finely wrapped box staring at him, and in opening it disclosed a handsome traveling set of extra fine quality which was presented to him by the following employees of the Screen Club: Walter Staples, Al. Small, Louis Lavvate, Victor Vesta, Freeman DeLoach and Clarence Woolridge.

Billy was at a loss for words, but between blushes managed to tell the boys that he sincerely appreciated their kindness, and hoped that he may ever be worthy of the friendship bestowed.

CANES FOR KING BAGGOT AND BEN F. WILSON

King Baggot, the founder of the Screen Club and the first president, and Ben. F. Wilson, the present vice president and chairman of the house committee, were presented with handsome walking sticks by Manager Billy Hannon in appreciation for their kindness and co-operation in running the business affairs of the club. Messrs. Baggot and Wilson were delighted with the gift and expressed their appreciation of Bill's kindness and generosity.

EDDIE LYONS TOO LATE

While traveling east to the bedside of his sick mother, Eddie Lyons, director of the second Christie-Nestor comedy company, received a telegram telling him that he was too late and that the little mother had passed over the Great Divide. The blow is one from which Mr. Lyons will doubtless be long in recovering, coming so unexpectedly as it did and on the heels of his making arrangements for her to come to California, where they might be together. He will return on east and after the last sad rites, return again to his work where he will try to forget in a measure the misfortune that has befalen him.

HOUSE PETERS LEADING MAN WITH BLANCHE SWEET IN "WARRENS OF VIRGINIA"

The Jesse L. Lasky Feature Play company, it is announced by Samuel Goldfish, has cast House Peters for the leading male role with Blanche Sweet in the Lasky-Belasco production of "The Warrens of Virginia." Mr. Peters makes his debut as a Lasky artist in the Lasky-Belasco offering, "The Girl of the Golden West," playing the role of Rammerez. "The Girl of the Golden West" is to be released January 4th and will have its first New York presentation at the Strand Theatre on January 3d.

Roy Stewart, prize fighter for the Masterpiece, played Santa Claus for the company and its guests on Christmas Day, but he was not impressed with the role as there was no scrapping in it. One of the classiest fights against odds ever staged was his battle in "The Hoosier Schoolmaster," for which he has been receiving honorable mention up and down the coast wherever the picture has been shown. He makes a big hit in "The Truth Wagon" when he throws the villian out of the window. Mr. Figman may be compelled to add a scrap to the plot of "Jack Chanty" in order to keep peace at the Masterpiece studio.

As a sweet maid of the west, but the victim of her father's stinginess, Elizabeth Burbridge has made a big hit at Inceville by her work in "A Midas of the Desert," a forthcoming Ince production. Miss Burbridge was not overconfident of handling the difficult task of giving vent to her emotions, which she is made to do when illness makes her delirious, yet she astonished the Inceville folk by the manner in which she interpreted the part.

William S. Hart, the noted Broadway star, soon will be presented as the feature in his third release by Thomas H. Ince in another gripping story of western life entitled "The Scourge of the Desert." Mr. Hart once more is at home in this production in the role of a bandit. Fate leads him to a girl with whom he falls in love and for whom he resolves to abandon the old life. The girl's brother, however, is about to be arrested for robbing the stage when the bandit, to save him, substitutes himself, submits to arrest, and later escapes and flees the country.

Rhea Mitchell, leading woman of the Ince companies, soon will be seen for the second time in support of William S. Hart in a two-reeler, when "The Scourge of the Desert," a thrilling western story, is released by the New York Motion Picture Corporation. Miss Mitchell plays the part of a girl of the plains, with whom the bandit (interpreted by Mr. Hart) falls in love.

HAZEL HENDERSON JOINS THE BALBOA COMPANY IN LONG BEACH

Miss Hazel Henderson, who made a distinct impression during her association with the Vintagraph Company, and who subsequently joined the Selig organization, has been engaged by the Bolboa company, of Long Beach, Calif. Miss Henderson will be remembered for the splendid work she did as leading woman in "A Broken Melody," a Vitagraph film that aroused a great deal of interest a year ago. While with the Vitagraph company she appeared with success in a number of stirring dramas. When she changed to the Selig company she was featured in "When Lone Wolf Died," an Indian melo-drama of unusual strength.

Miss Henderson, though a native of Cedar Rapids, Iowa, has recided with her parents in Los Angeles for many years. She is an extremely beautiful girl, tall and willowy, with dark glinting hair and large brown eyes and a charming personality that the camera treats kindly. Miss Henderson is sure to score triumphantly in motion pictures. Her first appearance was with the [illegible], but since leaving that [illegible] she has played leads.

WILL M. RITCHEY HEADS SCENARIO DEPARTMENT OF BALBOA CO.

Will M. Ritchey, now in charge of the scenario department of the Balboa company, of Long Beach, Cal., has served twelve years as newspaperman, during which period he made a name for himself as a journalist, entered the motion picture field and mastered the art of photodramatic construction. He learned the trade from the bottom up, putting in the necessary time to acquire a definite knowledge of the many exacting dequirements of the screen. During the year he was associated with the western branch of the Lubin Manufacturing company of Philadelphia. He wrote most of the one and two-reel productions put on at the Los Angeles plant. Among these are a number that have been unapproached in those essentials that make motion pictures perfect. He left the Lubin company to become a free lance and lead the sort of a life that a literary man naturally craves. He was successful from the beginning, contributing scenarios to the Reliance, Majestic, Selig, Vitagraph, Usona and other companies that demand the best. Mr. Ritchey preferred to continue the independent life he had mapped out for himself because he was accomplishing big things and building a reputation that was bound to bring him money and fame, but the Balboa company had to have him regardless of salary or conditions and he was finally persuaded to take up the task of organizing the scenario department with himself at the head of it. Since his connection with the Balboa company he has picturized "Ill-Starred Babbie," the great heart story of the anthracite coal region written by Will H. Whalen. The lead in this four-reeler will be interpreted by Miss Jackie Saunders, who fits the part as if it were made for her.

Another splendid example of what a finished writer can do will be seen in "The Price of Fame," the three-reel feature in which Miss Ruth Roand will be starred. This excellent drama will be a revelation even to those who are striving for the betterment of motion pictures. Every discovered resource of the art has been utilized.

JACK O'BRIEN AND ED. DILLON GIVE DINNER TO WILLIE HOPPE

Willie Hoppe, the well-known billiard player, who is visiting R. A. Walsh, his brother-in-law, in Los Angeles, has on several occasions filled in as an impromptu actor at the Majestic and Reliance Mutual studios. He has taken part in several mob scenes for the pictures of Director Jack O'Brien.

After one strenuous day's work at the Majestic and Reliance studios, Hoppe was the guest of honor at a dinner given by O'Brien and Dillon. Included among the guests were Elmer Clifton, R. A. Walsh, Robert Harron, George Benoit, Eddie Dillon, and Jack O'Brien.

Building operations continue to go ahead at the Majestic, Reliance, Los Angeles studios.

A big two-room structure has been added to the studio equipment for rehearsals. Both room measures 60x40 feet and is fully equipped with chairs and benches for the comfort of the players during these rehearsals.

GEO. SIEGMAN PRODUCES "THE FAREWELL DINNER FOR RELIANCE CO.

"The Farewell Dinner," an adaptation from the short story produced by George Siegmann at the Majestic and Reliance Los Angeles studios. This two-reel Majestic feature tells a graphic story of society life.

The plot deals with the career of a scheming ambitious mother who stoops at nothing to advance the interests of her daughter. The mother seeks to break off the engagemen between her daughter and a young surveyor, and force the former to marry a wealthy young rake. The unusual climax to the plot provides a wonderful acting for a thrilling dramatic situation, and director Siegmann has overlooked no opportunity to make this Majestic feature an excellent offering.

Billie West and Cora Drew are featured as the daughter and mother, assisted by W. E. Lawrence and Howard Gaye.

"The Farewell Dinner" will be a Majestic release as part of the Mutual program.

VITAGRAPH THEATER SHOWS NEW YEARS "THE SINS OF THE MOTHERS"

The Vitagraph Theater's program for New Year's week, commencing Sunday, December 27, which will be shown every night and at the daily matinees, will include the most powerful screen story eyer presented at this Broadway photoplay house "The Sins of the Mothers," a five-part drama of life, produced by Ralph W. Ince from Elaine Sterne's firse prize winner in the Sun scenaric contest, the 'script for which she received one thousand dollars. In producing "The Sins of the Mothers" the Vitagraph company placed the entire resources of their Brooklyn studio at the disposal of Mr. Ince, with the result that perfect photography, scenic accuracy and incomparable acting by a cast including Anita Stewart, Earle Williams, Julit Swayne Gordon, Lucille Lee, Mary Maurice and Paul Scardon, characterizes the picture that is a masterpiece of artistic excellence and dramatic power. The curse of heredity was the theme selected as the theme by Miss Starne as the basis of her story into which she injected virile scenes and episodes that make of it a pulsating, gripping, alluring drama. A girl, cursed with the inherited taint for gambling, becomes so absorbed in playing the game of chance, she ignores warnings from mother, husband, and interested friends, until finally, caught in a web of her own weaving, meets tragic death by a bullet intended for her husband by the owner of a gambling resort, which, as district attorney, he was raiding. The story of "The Sins of the Mothers" opens with a punch and is kept up to the top notch of vivid realism through the entire five reels. A supplimentary program of shorter pictures, including "Forcing Dad's Consent" and "Auntie's Portrait," two single reel comedies, and "In the Latin Quarter," a two-part drama, were slected with especial care as to their fitness and worth as part of a special program.

Not the least attractive feature of one of the most remarkable programs arranged by the Broadway Star Feature company will be the personal appearance of Mr. Sidney Drew and associate Vitagraph players who inaugurate the fourth week of a highly successful engagement in the one-act playlet, "What the Moon Saw." This domestic drama of absorbing interest will be presented every night and at two special matinees during the week, New Year's, Friday, January 1, and Saturday.

STARS JOIN THE N. Y. MOTION PICTURE CO.

Ralph Ince, former director for the Vitagraph company, and Anita Stewart of the same company, have just joined the New York Motion Picture at the studios in Fort Lee. Mr. Ince and Miss Stewart need no introduction, and what seems to be the Vitagraph's loss will be the New York Motion Picture's gain, and from what has been turned out previously by the Ince-Stewart combination, great things are looked for in the near future in their new undertaking.

IRENE HUNT AGAIN REPORTER

Irene Hunt, the attractive Reliance star, who has been scoring quite a noteworthy success in her role of the sob sister in a series of newspaper dramas, is again featured as a woman reporter in "The Chinese Lottery," one-reel Reliance drama. In this picture Miss Huna runs across a clue to some Chinese lottery operators and leads a squad of police officers to raid the place. She then leads the police astray when she finds that the leader of the lottery gang is the son of her boss. The sob sister is then discharged for failing to deliver the story to the paper; but is reinstated when the true facts are ascertained.

A pleasing romance is interwoven into the production.

Miss Hunt also wrote the scenario for "The Chinese Lottery." Vester Perry plays opposite to Miss Hunt.

"The Chinese Lottery" will be a Reliance release as part of the Mutual program.

THE MUCH DESIRED ARRIVES AT MAX ASHER'S HOUSE

Through the efforts of Mr. Lesser, a friend of Max Ascher something has arrived at the latter's house which was wanted there for some time. Mr. and Mrs. Ascher have been trying for some time to win one of the prize babies which are given away at the Vernon Country Club. The couple [illegible] very unsuccessful until [illegible] efforts of M[illegible] dance[illegible] held the winning number and furnished the much desired prize for the comedian's house.

WM. S. HART ACTS SPLENDIDLY IN "THE SAGE-BRUSH COUNTRY."

William S. Hart, who recently forsook the legitimate stage, to act in and direct the produtcion of Thomas H. Ince, gave a striking demonstration of his vaunted prowess as a horseman the other day during the production of "In the Sage-Brush Country," a forthcoming release of the Ince companies. Mr. Hart with Rhea Mitchell, was enacting a scene for the picture in the Flores Canyon adjacent to Inceville, Cal. The scene depicted the actor and his leading woman—as a bandit and a mine's daughter—riding through the country in a stage coach.

On the seat of the coach sat one of the cowboys from the Ince studios —a real reel cowboy—whose ability as a driver was unquestioned. The party was proceeding down a steep incline when a rattlesnake purred from an adjoining bush. The horse leaped and started full gallop down the hill. Unable to check the progress of the steeds the cowboy shouted his predicament to Mr. Hart and Miss Mitchell. While the old vehicle rattled down the trail, Mr. Hart climbed out and hosted himself up to the seat. He yanked the reins from the frightened driver's hands and jerked the scared horses into submission. Three lives were saved by the deed,—the Inceville folk declare—but Mr. Hart modestly disclaims any credit for the rescue.

STRAND THEATER, NEW YORK, OFFERS "CINDERELLA"

The Strand theater offers the timely appropriate fairy tale, "Cinderella," that thrilled the hearts of youngsters for many centuries, and that is faithfully related to each subsequent generation, has won an immortal place in the world's treasure of legend and folk-lore. More than any other fairy tale, it represents the truest degree of nobility in man and the sublimest faith and patience in women. As a character study it's opportunities are unrivalled, and in the role of the pretty but despised cinder-girl, Mary Pickford finds occasion for one of the tenderest and most artistic imperonsations of her phenomenal triumphant career. Produced with a degree of faithfulness with which the name of Famous Players has long been associated, the subject takes one back to many twillight hours of the distant past, when a gentle voice told of the trials and triumphs of "Cinderella," the wonder girl of the ages.

Combined with the big feature will be presented a new Keystone comedy, the latest arrived lot of European war pictures taken at the front by the Strand's special representative, and some travel and scientific pictures. An usual attractive musical program has been prepared. The concert orchestra will play especially adapted and composed incidental to the other pictures. The Strand vocal soloists and the orchestra under the able direction of Carl Edouarde, will render an unusual attractive number of seolections.

EASTERN EXHIBITOR VISITS LEE MORAN AND MAX ASHER

It is not often that a photoplayer becomes so well known and so popular that a stranger will travel three thousand miles to meet him. Yet that is what happened to Lee Moran and Max Asher recently.

Lee was in his dressing room making up for his part of inspector in "Nellie,' the Pride of the Fire House," when in walked a man unannounced.

"Are you that wild man, Lee Moran?" he asked.

Lee admitted the charge.

"Why, you're a little guy, arn't you? I always thought you were a great big fellow. You look like it on the screen. Well, I'm O. B. Kramer of Albany, N. Y. I've been running Universal programs in two theatres there for a couple of years. You and Max Asher have always been my big drawing cards and finally I decided that I couldn't stand it any longer without seeing you. So here I am. But, Gee! I didn't know you were under six feet high."

Together they hunted out Max Asher and the three recounted expegiences. For the next few days Mr. Kramer stayed close to the two companies, watched them produce the films they then had under production and at length departed again for the east vowing that, now that he knew them personally "they were stronger with him than they had ever been," and assuring them "Saved by a Shower" and "Nellie, the Pride of the Fire House," would be shown in his theatres as soon as they were released.

FAY TINCHER ONE YEAR IN MOTION PICTURES

Fay Tincher, who is featured as the siren in the Majestic two-reeler, "The Love Pirate," on Dec. 24th, celebrated her first anniversary in motion pictures. Just a year ago, on this date, she performed before the motion picture camera for the first time in her young life, taking the part of the siren in Mr. D. W. Griffith's great feature attraction, "The Battle of the Sexes," in which she scored a noteworthy success.

It was during this production that Mr. Griffith saw Miss Tincher's wonderful, natural, adaptability to comedy roles, and immediately upon the completion of this picture she became leading comedienne for Eddie Dillon's comedy company. Just a year after starting to play the role of the siren in "The Battle of the Sexes," she is again portraying this same character in the Majestic two-reel feature, "The Love Pirate."

Dillon has been producing nothing but comedies for a year, but in "The Love Pirate" both Miss Tincher and Dillon have demonstrated that they are as much at home in higher class dramas as in comedy and farce.

ROMAINE FIELDING A MEMBER OF SEVERAL DOZEN OF CLUBS AND SOCIETIES

While Romaine Fielding cannot be considered in the light of a "club man" or society rounder, he has listed up enough clubs to which, as a member, he pays dues, to stagger the ordinary man. Mr. Fielding lays the blame to his impulsive nature. If a friend invites him to join a club or society he joins, rather to please the friend than make of his nights a round of gadding. However, he takes pride in displaying on his watch charm the emblems which stamp him as thirty-second degree Mason—a Knight Templar and a Shriner. He is also an active Elk, a Moose, a member of the Lambs' Club of the Screen Club, the Photoplay Authors' League, the National Georgraphical Society, the Lu Lu Temple Country Club, the Lu Lu Automobile Club, the Colorado Springs Golf; he is a charter member of the "Boosters" Accident Association of America; secretary and treasurer of the Pansy Club; an honorary member of the Yavapai club of Prescott, Ariz., the Pueblo Club, Tuscon, Ariz., and last, but not least, he is a member of the Wesleyan Methodist League of Abstainers, Edgerley, Stockport, England. No, Mr. Fielding affirms he is neither an Englishman or a Methodist.

SPECIAL SHOWING OF WILTON LACKAYE IN "THE PIT"

World Film Corporation.)

There was a special showing of the William A. Brady reproduction of "The Pit," the famous novel which was written by the late Frank Norris. In the film version as in the stage version, Wilton Lackaye is starred by William A. Brady. The supporting company includes such noted players as Gail Kane and Milton Sills. Moving picture authorities assert that the pit scene in the World Film Corporation release, is the largest ever made in an interior anywhere. Five hundred men took part in the scene, including fifty Wall Street brokers. The touch of realism that Director Tourneur gave to "The Pit" is in contrast to his romantic work in making the Vivian Martin picture, "The Wishing Ring."

TACT IN THE MOVIES

Whilst the Joker Comedy company, under the able direction of Allan Curtis, was enacting a scene in "Saved By a Shower," the attention of onlookers was called to the increased activity of our esteemable friend, Max Asher. The plot, apparently, in this particular scene was made of the aforesaid comedian's mad efforts to regain his rights to a pair of trousers that formerly covered his person. Max tore frantically around the room, tearing his hair and dancing up and down on one foot. Curtis viewed the situation with delight.

"Go to it, old boy," he yelled. "That's sure some great acting."

"Act, h—l," howled Asher, still keeping up his ostrich tango, "I've got a tack in my foot.

NEW LASKY GLASS STUDIO NOW COMPLETE

Mr. Samuel Goldfish announces the completion of the new glass studio erected by the Jesse L. Lasky California, which has been in the Feature Play company in Hollywood, course of construction for several months.

This is positively the largest clo[illegible] studio in California and one of [illegible] few largest glass studios i[illegible] world. The Lasky buildings i[illegible]lywood now occupy the space [illegible] blocks, and o[illegible] about [illegible] away is the [illegible] ranch, with its [illegible] and its extra[illegible]ery.

The glass [illegible] marily for [illegible] scenes and is especially useful for elaborate lighting effects.

FRED KELSEY ENGAGES SIX POLICE OFFICERS

In the Reliance two-reel drama of newspaper life, Fred A. Kelsey engaged six Los Angeles police officers, two police reporters, the emergency hospital nurse and three plain clothes men to take part in the sceneat police headquarters.

Kelsey is an enthusiastic student of D. W. Griffith, the world's foremost motion picture pioneer, and never overlooks an opportunity to inject atmoshere and realism into his productions.

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WHAT WILL BE THE STYLES IN PHOTOPLAYS FOR 1915?

Will They Be Long or Short, Padded or Along Straight Lines?

(By McGREW WILLIS)

(Mr. Willis, two years a free-lance in the movie game, is the author of over seventy-five produced plays, including the spectacular four-reel feature, "The Quest," soon to be released by the American company.)

What will the coming year bring forth in film productions? Will feature films continue to hold the lead, as at present, or will there be a revival of one and two-reel plays? What will enter the field to take the place of the Indian plays, which have become obsolete, and the Westerns, which are fast becoming passe? These and a lot of similar questions are confronting the manufacturers of films.

During the year just closed we have witnessed the growth of the so-called feature film from a mere toddling infant into a full-grown youngster, who has lustily pushed aside his older brother, the single reel, and stepped boldly to the front amid the plaudits of the crowd, as testified by the lines at the box office windows.

One thing definite the past year has seen—the entire passing from favor of the Indian film and the Civil War drama. Only a few months ago the brave hero, generally wearing the natty blue of a "Union" soldier, was rushing hither and thither upon secret missions, delivering inside information to his commanding officer; stealing through the lines of the enemy, code messages sewed tightly in the lining of his jacket, and pausing only long enough on the way to the final "clinch" to assure his sweetheart, the daughter of the general commanding the opposing forces, that all would yet be well.

With the passing of this kind of drama we are relieved from witnessing any more near "executions," as the hero, proudly disdaining the kerchief, which bound tightly about his eyes, would shut out the terrible firing squad a few paces in front, fearlessly straightened his shoulders and stuck out his chest a few extra inches to better receive the bullet. Then the "cut-backs" in which the messenger dosed against time to deliver the pardon. These were certainly thrilling moments for the breathless audience, who feared that the steed might collapse from old age, the messenger was so long on the way.

And in the year just past we are leaving behind the attacks on the wagon train; the isolated army post, generally built under the lee of a hill, of which every pole that pointed skyward, forming the encircling stockade, seemed like a dear friend, it was such a familiar sight as it repelled impartially the attacks of the Sioux, the Cheyennes, the Crows and the Arapahoes; the white hunter who meets the Indian maiden beside the stream and, quaffing a draught from the earthen jar, a-wooing goes and wins Bright Star. Even the little child, having gloriously lived up to the time honored tradition that it shall lead them, partially has ceased to be the only means of reuniting estranged parents. The ex-convict has reformed for almost the last time; sheriffs have ceased letting outlaws escape simply because "the girl" loves 'em, and rust has begun to corrode the axles of that once popular means of conveyance—the stage coach.

The mortality rate among prospectors and those who inhabit the desert generally, has fallen off to a reasonably low figure, which is indeed gratifying to those who were compelled to witness the pangs of fever, the year has seen the birth of a new idea—the serial, which, like the poor, it seems we shall have always with us.

Seriously, though, the year just ended has marked a milestone in the advance of the movies never dreamed of even by those most farsighted. Along with the increase in quantity and footage of productions, the quality has not been completely overlooked and while it has not advanced as much as those who have the interests of the pictures at heart could wish, it has nevertheless forged ahead noticeably.

The production of well-known books and plays by competent companies has added prestige to the industry in nearly all cases. There are some instances, however, where the leads of the productions recruited from the legitimate stage and without being given sufficient time to master the difficulties of screen acting, have caused irritation to the audiences instead of admiration.

This has been caused mainly by incompetent directors and the ingrown belief of the stars that their mere presence was enough to satisfy the demands of people who paid but ten and twenty cents admission. Others have shown themselves so new to the art on their first or second appearance in films that they have caused amusement by their mannerism, which should have been left outside the range of the camera.

One fault with feature productions at this time is putting a limitation upon the footage. Instead of allowing the filmed versions of books and plays to run their natural length, companies establish a certain unchangeable rule that all their productions must be of a standard number of reels. The present market conditions are supposed to be the cause of this, but it could be broken away from easily if some one would make the attempt. A couple of years ago it was thought certain financial suicide to produce a film longer than two thousand feet, and few indeed were those who would go above the one thousand-foot mark, but now those fears are laughed at.

This setting a limitation on length of features has worked both ways, and poor plays which could have been easily told in two reels and which possibly should not have been filmed at all, are stretched out to four or five reels simply because the company has set that standard for its releases.

One of the greatest mistakes of those producing features at present is to conclude that because the author of the original work is well known, or rather that his works are, that the play in point will have an appeal to moving picture audiences.

Numbers of nationally known authors have written some very poor fiction, but it is all filmed, the good with the bad, and handed out to the public with the same indorsement that is given the company's best works. There is plenty of good material to be had and as long as the manufacturers are employing strong companies and spending their money freely, it would seem that more care might be taken in the selection of stories to film.

What the coming year will bring forth no one can tell, but it is reasonable to expect that adaptions will continue, but, however, hardly as strong as at present. Those makers of film who are looking ahead would do well to give attention to the writer who has been trained in the scenario game and who is capable of turning out really high-class features, provided, of course, that he is given leeway. Manufacturers have long overestimated the drawing power of the author's name, and if they would give encouragement to the trained photoplaywright, allowing him a price for his work in proportion to that paid for the rights to books and plays, and give him a little "rope" in calling for casts, sets and locations, the same as given to adaptions, it is a foregone conclusion that he will turn out work that will average higher than the present feature film.

More than ever now the finished adaptation represents days and nights of hard work by some unknown adapter who has had to put "punches" in the plays before they are ready for screening.

An original work has brought forth the greatest and most spectacular film yet produced, "Cabiria." Adaptions from such works as Dante's Inferno, The Odessy, Pompeii, have not compared with it.

After all it is the play and the actor one goes to see and not the work of any certain author. The sooner that feature producers realize that audiences are interested only in who is playing in the film and what company produced it, and most of all whether it is really a film of feature proportions, then indeed will the industry take a great stride forward.

MR. HENRY STANLEY

Born in New York, January 25, 1864. Graduated into comic opera in 1888, appearing in many well known comic opera companies and stock companies in all parts of the country, before joining the pictures. His first experience in motion pictures was with Melies Star Film Company, Nepara Park, N. Y., then followed successively engagements with Bison Company, Melies World Tour, Keystone Comedy, "101" Bison, Nestor, Lubin and Balboa Feature Film Company, where he is now engaged.

KERRIGAN CO. SUSPENDS ALL WORK TILL DRY SEASON

Terrence O'Rourke Series Ended

With the conclusion of the sixth episode in the "Adventures of Terrence O'Rourke, Soldier of Fortune," which is being staged at Universal City with Jack Warren Kerrigan in the titular role, the Kerrigan-Victor company will suspend all work on that series until the return of the dry season to the Pacific coast. The greater part of this series is staged in and around sets so elaborate and so extensive that they cannot be built anywhere under shelter. The rains, however, are coming too regularly to permit of their being left in the exposed open and as a result of this condition, the series will be taken off until the dry months come around again. The first Kerrigan to be staged after the conclusion of the sixth of the series will be a two-reel western drama, entitled "Smouldering Fires," with Mr. Kerrigan playing in the lead as the young, adventurous ne'er-do-well. In this picture, Vera Sisson will appear opposite him for the first time since the start of the second of the O'Rourke series.

5 Only Five More Weeks 5

Contest Closes February 13th, 1915

Winners of the Prizes will be announced on the night of the Photoplayers' Revue

STANDING OF CANDIDATES

Contestant—	*Studio*	*Votes*
Fred Kley	Lasky	420,050
Grace Cunard	Universal	387,600
Ella Hall	Universal	349,700
Jackie Saunders	Balboa	307,250
Irene Hunt	Reliance	242,900
Cleo Madison	Universal	222,750
Myrtle Stedman	Bosworth	159,050
Victoria Forde	Universal	107,300
Edythe Sterling	Frontier	50,300
Dorothy Davenport	Crown	37,550
Violet McMillan	N. Y. M. P. Co.	32,050
Dorothy Gish	Reliance	28,350
Mae Marsh	Reliance	25,400
Courtenay Foote	Bosworth	25,050
Stella Razeto	Selig	25,000
Mabel Normand	Keystone	16,100
Charles Chaplin	Essanay	15,100
Signe Auen	Reliance	15,000
Carlyle Blackwell	Favorite Players	15,000
Margarita Fischer	American	14,050
W. Chas. Robinson	Biograph	13,000
Margaret Gibson	Vitagraph	12,900
Ruth Hartman	Favorite Players	12,000
Dorothea Farley	Albuquerque	11,450
Louise Glaum	N. Y. M. P. Co.	10,200
George Larkin	Universal	10,200
Helen Holmes	Kalem	10,100
Bessie Barriscale	N. Y. M. P. Co.	10,050
Dot Gould	Sterling	10,050
Adele Lane	Selig	10,000
Howard Hickman	N. Y. M. P. Co.	9,250
Douglas Gerard	Favorite Players	9,050
Lucille Younge	Navajo	5,500
Pauline Bush	Universal	5,450
Donald Crisp	Reliance	5,450
Ray Gallagher	Universal	5,350
Ford Sterling	Sterling	5,350
Chas. Rey	N.Y.M.P.Co.	5,300
Laura Oakley	Universal	5,200
Rhea Mitchell	N.Y.M.P.Co.	5,050
Gypsy Abbott	Favorite Play[illegible]	5,050
Edwin August	Eaco	5,050
Billie West	Reliance	5,050
Bob Leonard	Universal	5,000
J. Warren Kerrigan	Universal	5,000
Louise Lester	American	5,000
Edna Maison	Universal	5,000
Wm. Garwood	Universal	5,000
Wm. D. Taylor	Favorite Players	5,000
Anna Little	Universal	5,000
Henry Otto	American	5,000
Eddie Lyons	Universal	5,000
Lee Moran	Universal	5,000
Al E. Christie	Universal	5,000
Ed. J. LeSaint	Selig	5,000
Tom Mix	Selig	5,000
Elizabeth Burbridge	N. Y. M. P. Co.	5,000
Richard Stanton	N. Y. M. P. Co.	5,000
Romaine Fielding	Lubin	5,000
Mary Fuller	Imp	5,000

Now is the time to get busy. Get amongst your friends for Subscriptions and Advertising, they will gladly help you. Every vote counts. Our Advertising Men will be pleased to call on anyone you may suggest. If there is anything you do not understand in regards to the contest, we will be pleased to answer any questions you may ask.

VOTING COUPON:

Good for Fifty (50) Votes in the Photoplayers' Weekly Popularity Contest.

Name ....

Address ....

City ....

Use as many of these coupons as you like, but they must reach us not later than one week after date.
Saturday, January 16, 1915

NOMINATION COUPON:

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City ....
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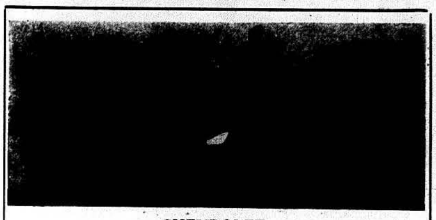

CHEVROLET
1915 "Royal Mail"

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From Chas. Levy & Sons, 448 South Spring St. (Value $50.00)

LADIES' SUIT (to order)—
From Kleinberger Ladies' Tailoring Co., 702 Pantages' Bldg., value $50.00

LADIES' OR GENTS OVERCOAT—
From Nebraska Clothing Co., 239 So. Spring St.

SUBSCRIPTIONS:

During the Photoplayers' Weekly Contest, votes will be allowed on Subscriptions according to the following schedule:

1-year subscription	$ 2.00	2,000 votes
2-year subscription	4.00	4,000 votes
3-year subscription	6.00	6,000 votes
4-year subscription	8.00	8,000 votes
5-year subscription	10.00	10,000 votes
6-year subscription	12.00	12,000 votes
7-year subscription	14.00	14,000 votes
8-year subscription	16.00	16,000 votes
9-year subscription	18.00	18,000 votes
10-year subscription	20.00	30,000 votes
11-year subscription	22.00	35,000 votes
12-year subscription	24.00	50,000 votes

ADVERTISING:

During the Photoplayers' Weekly Contest, votes will be allowed on Advertising according to the following schedule:

$ 1.00 advertisement	1,000 votes
2.00 advertisement	2,000 votes
4.00 advertisement	4,000 votes
6.00 advertisement	6,000 votes
8.00 advertisement	8,000 votes
10.00 advertisement	10,000 votes
12.00 advertisement	12,000 votes
15.00 advertisement	15,000 votes
20.00 advertisement	20,000 votes
25.00 advertisement	25,000 votes
30.00 advertisement	30,000 votes
50.00 advertisement	75,000 votes

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Not good after Jan. 18th, 1915.

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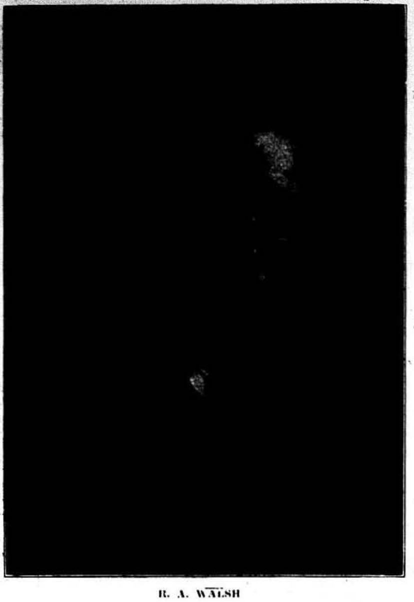
Women's Suits of perfect tailoring, excellent materials and smart styles. Our one price, $35, applies to all materials except broadcloths and fancy woolen serges.



R. A. WALSH

R. A. WALSH BEGINS HIS FIRST PICTURE

R. A. Walsh, the well-know heavy actor with the Griffith feature films, branched out as a full fledged director this week and is producing "The Double Deception," a one-reel comedy drama, featuring Elmer Clifton and Miriam Cooper.

Walsh was considered one of the best heavy actors connected with the Griffith features and played the part of Wilkes Booth in "The Clansman."

"The Double Deception" will be a Majestic release as part of the Mutual program.

Bessie Barriscale, sole owner of jewels, gowns, a prize bulldog and a handsome automobile, walked three miles through mud and water to Inceville one day last week, because she was a victim of circumstances. Rain was pouring, wind was howling and puddles of ooze were forming, but no automobile busses were moving, and Miss Barriscale's car was laid up for repairs. So instead of disappointing Producer Ince—for she was scheduled to do some scenes for "The Cup of Life.," in which she will be featured—she hiked.

Walter Macnamara in the short space of two years has certainly set a standard to beat in the moving picture business. In the first place as a scenario man with the Universal with "Traffic in Souls" to his credit. Then he organized his own company, went to Ireland, wrote and produced the biggest smashing hit of the year both artistically and financially, namely "Ireland a Nation," which will shortly be shown in California. Walter sends his best regards and best wishes for a prosperous New Year to all his friends on the coast.

George Cooper, the young Vitagraph star, who is equally well known on the coast, sends his best regards and greetings for the New Year to his many friends and pals, which number many hundreds. George desires to impress them with the fact that he still is a firm believer in temperance, and is an enemy of all alcoholic drinks, and can not understand, in fact, how anybody can drink anything stronger than tea strong or weak. George is strong for Director Allan Dwan, and says he is the best director, barring none, and wants to go on record as saying this. Every one knows George is fond of dogs, horses ad gasoline cars, but his style of work exceeds all speed limits. He still plays heavy leads and comedy parts to the satisfaction of the audiences and the Vitagraph company. Good luck, George, and our best wishes to you at all times.

Kempton Greene, the young, handsome leading Lubin player, was in town for a few days' vacation looking happy. Things are coming Kemp's way at present, and we hope it will for he is a regular and always was a good fellow in good or bad times. Here's hoping you get all you wish for the coming New Year. Kemp called at the Screen club to see his many pals, and give them his blessings.

"Oh, the stories I could tell you of the unbelievable horrors of this awful war. I never could have realized it if I had not come here. We are not permitted to write of the things we see and I suppose that is right and proper, but your hearts would bleed and your pocketbooks in America would open wide if you could only know conditions as we see them. The great burden of this war is falling on the poorer classes, thousands of whom are without food or shelter for the winter."

The letter was dated from Havre and undoubtedly was brought to that city from the camps by messenger.

Walter Edwin, late director for Mary Fuller, the Universal star, and of the Edison company, has just concluded arrangements with Irene Tams to direct and produce society playlets of one and two reels, at the Centaur Studios, Bayonne, N. J. The films will be released through the United Service (Warners, Inc.). Mr. Frank Holland will play the leads.

Donald Crisp is producing the thrilling one-reel Majestic drama, "A Man and His Work," dealing with one day's work of a detective.

STUDIO BUILT IN TWO DAYS

That there is nothing slow about Los Angeles has often been indicated but the latest proof of this is the record-breaking time in which a complete motion picture studio has been erected there.

When the increased activities at the Bosworth plant suddenly demanded another studio, negotiations were immediately entered into with various contractors for the speedy erection of a complete structure of steel and glass. As a result of this an unusual offer was made to set up the building in forty-eight hours and a contract was immediately drawn up calling for the completion of a studio in two days. In order to inconvenience the general routine at the Bosworth plant as little as possible it was imperative that Sunday be one of the days on which work on the new addition was to be done. Accordingly it was agreed that one of the two days ... Sunday, and for each day after ... stipulated two the contractor ... a fine of $500.

Last Saturday and Sunday were the days chosen for the unusual task and early Saturday morning a large corps of workmen with wagon-loads of material and supplies were at the plant and soon hard at work. Through herculean effort on the part of everyone connected with the execution of the contract the job was completed in the stipulated time, and Monday morning found another building on the Bosworth premises.

The new studio measures sixty by ninety feet and is built entirely of steel and glass. It is equipped with a powerful and complete lighting system so that dark days can be utilized. Nothing has been overlooked and every detail of the construction has been found thoroughly in accordance with the demands.

EDWIN AUGUST AND BLISS MILFORD TO LEAD GRAND MARCH

Edwin August, master actor of the films, who is making that mysterious picture for the Kinetophote, and Bliss Milford, his leading woman in Kinetophote productions, have been invited to lead the grand march at the initial ball of the exhibitors of Trenton, N. J., which will be held at the Arcade Dancing Academy in that city on January 18. Hal August, who is playing in his brother's first Kinetophote picture, will accompany him and Miss Milford to Trenton.

FLORENCE REED MAKES SCREEN DEBUT IN FAMOUS PLAYERS' NEXT RELEASE, "THE DANCING GIRL"

Florence Reed, the celebrated emotional actress, whose amazing talents have been seen to advantage in such recent Broadway successes as "The Typhoon," and "The Yellow Ticket," in the latter of which she won a distinct personal triumph, makes her first appearance in motion pictures in the Famous Players Film company's realistic and artistic screen adaptation of Henry Arthur Jones' world-famous drama, "The Dancing Girl," which will be released on the Paramount Program, January 11th.

The mobile features and pantomimic power of this talented young American star lend themselves readily to the screen, and her grace and beauty of form not only render her particularly suited to the role of "The Dancing Girl," but makes her a welcome and valuable addition to the photoplay world.

"The Dancing Girl" might have been written for the camera, so full of action and picturesqueness is every scene, the colorful exteriors of the rocky coast of "The Isle of Endellion" contrasting with the rich interiors of the elegant home of the profligate Duke of Guiseberry, under whose patronage the dancing girl lives for a time, and there is the dramatic comparison of the sober life of the grave Quakers on the lonely island with the gay life of London society and the bright Bohemia of the singers and artists, with whom the Quaker girl mingles when she becomes the favorite of the Duke. Perhaps the greatest incident of the play is the famous "staircase scene," where Drusilla, at the zenith of her fame, having come to dance before the Duke's own family, declares to her amazed and angry old Quaker father, who comes in search of her, that she wants to be "the topmost rose on the topmost bough and live in the sunshine," and is crushed by the terrible wrath of a father's curse. Tottering for a moment beneath her father's scourging censure, she faints, and falls the length of the grand staircase, and awakes to consciousness, knowing at last the havoc she has made of her life, and the shame she is to her people. The tragedy of this is followed by a splendid scene in which occurs the meeting of penitent Drusilla with the nobleman whom her extravagance has ruined, on the lonely coast of Endellion, where both have come to seek death, and where they decide, instead, to rebuild their shattered lives and to share a newer, purer life.

In the exceptional supporting cast are included such Broadway favorites as Fuller Mellish, Malcolm Williams, Eugene Ormonde, William Russell, William Lloyd and Minna Gale

An entire day was spent by Inceville's electricians in the construction of an apparatus for use in "The Deadly Spark," an Ince production ready for release. The punch of the story is delivered by the scene which depicts the electrocution of a man who attempts to rob the safe of his father-in-law. The elder man conceives the idea of defeating the intruder, of whose plans he has been informed by the wife, by administering to him an electric shock. To obtain the desired effect, wires were strung from the Inceville powerhouse to the stage and there adjusted to the safe. A shower of sparks is seen as the crook topples over dead.

Leo Maloney of the Kalem studio sure had a touch of hard luck at San Pedro a few days before Christmas. The company was taking some small boat pictures and the water was rather rough, which has nothing at all to do with the case in hand. A big white sea gull swooped down suddenly and seized the paper bag containing Mr. Maloney's lunch. Nothing but the kindness of the other members of the company saved him from starvation, and he says that in the future he will padlock his lunch in the boat.

George Fisher, formerly a well-known stock actor of the middle west, appears as a dashing college hero in "The Scrub," a coming release of the Ince companies, treating of football and love. Fisher has a stalwart physique and this endowment together with his histrionic ability enables him to portray the role with marked success.

MILLER'S THEATRE

The program at Miller's for the week starting Monday is headed by the five-part photodrama production of Henry Bernstein's powerful modern financial story, "Samson," with America's greatest screen actor, William Farnum, in the title role. Notwithstanding the fact that the title is that of a Biblical character, the story is one of today and recites their rise of a dock laborer to a man of millions. He marries into a financially decayed aristocratic family for social prestige, but his wife despises him. His love struggle ends in his ruin—yet he succeeds in his ambition. Mr. Farnum has scored many triumphs since entering the silent drama notably in the chief role in "The Spoilers," and in his new offering he surpasses anything he has yet accomplished. He has been surrounded by an admirable cast and the play has been staged in a lavish manner.

The added attraction is the second of the famous Craig Kennedy detective stories that have met with such instantaneous success. Miller's was selected as the exclusive downtown home of this unusual film attraction by the local representative of the big concern producing it because of its reputation for clear, steady, beautiful pictures which are due to the wonderful easy-on-the-eye plate glass mirror screen and perfect projection, and the public has become accustomed to associating excellent pictures with Miller's theatre.

ALMA MARTIN

Alma Martin, who played the part of "Shrove" in the "Span of Life," produced by the Kinetophoto company, has been deluged with offers from many prominent artists and sculptors to pose for them, they having been smitten with her charming work in this sensational picture. Prior to her taking up motion picture work Miss Martin achieved a wonderful reputation posing for a number of New York's most prominent artists.

Miss Martin has been doing screen work for a comparatively short time and during her career has been in the employ of the Peerless, Thanhauser, Kalem and Eclair companies. Among the most prominent of the productions in which she has appeared are: "The Man of the Hour," "When Broadway Was a Trail," "Twilight," "The Million Dollar Mystery," and "When Romance Came to Anne."

Today I asked Max Asher what were the necessary essentials for acting funny. Here's what I got for an answer:

"Acting funny is only doing the things that you would like to do to the person that borrows your lawn mower. A good comedian is a greater stimulater to the mighty populace than is a gin-fizz or a dash of H2O. I am actually funny for I am the one that killed the earth brute who perpetrated the mother-in-law joke. There are two classes of funny people—one who gets paid for it and one who depends on state institutions for his grub allowance. The world loves a funny guy and so does the director. If you can't be funny you can, at least, absorb the philosophy of Moses and "Smile, durn it, Smile!"

Francis Ford was putting on a picture, recently, that depicted a peg-leg miner, possessor of a gold mine and generally disliked by the surrounding miners. In one of the scenes word is supposed to have reached the camp that the "Peg-leg" is mortally wounded near "yonder canyon." At this report the miners are to make a rush for the door in their hasty endeavor to be the first one to take possession of his mine. The scene was rehearsed through and then at the word of "Action!" the picture was started. When the order came to rush to the door, one of the men held back and stood in dejected attitude with hands in pockets, etc. Ford angrily called a halt to the camera and going up to the gentleman said very softly:

"I don't suppose a gold mine would be any inducement to you; you're making so darn much money."

"Prining The Movies," is a novel photoplay. A board of funny censors visit a projection room and commence to criticise and cut the pictures which are shown. Their pruning reduces the picture to "most nothing" and—thereby hangs a tale.

J. Barney Sherry, the character man of the Ince companies, gives a fine portrayal of a wealthy father in "The Deadly Spark," a new crook story soon to be released by Thomas H. Ince. He interprets the part of John Peters, whose daughter Jane marries against his wishes. To frustrate the attempt of his son-in-law, who plans to rob his safe, Peters wires the safe and the intruder is shocked to death.

Mr. Chaney, Vitagraph Company, has a national racer, the horse power of which he will not impart to any of his friends. He tries the car out along the roads in Santa Monica Canyon and to all appearances he is a contender for Oldfield medals.

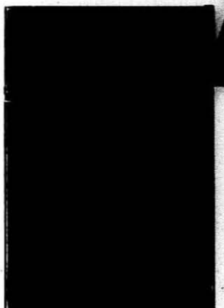
Miss Helen Holmes, popular film star, led the parade at the Tropico Road Race Christmas Day, and was the chief attraction of the procession. Miss Holmes entered a car in the road race and landed among the winners in a field of twenty-five starters. She felt so hilarious over her success that she says she will enter in the Vanderbilt next.

Miss Mary Alden is too busy to think of work. She received a new Cadillac for a Christmas present and ever since she has been riding around learning to drive. Meanwhile, the Mutual company is waiting for the novelty to wear off.

Spottiswoode Aitken, of the Mutual, played his favorite role on Christmas Day. He spent the day with his little daughter, playing Santa Claus, greatly to the amusement of his small audience. When not playing with the baby, Mr. Aitken was in his garden, among his favorite flowers. Roses are Mr. Aitken's favorite flowers and his lovely garden is the pride of his heart.

It rained at Inceville several weeks ago and Thomas H. Ince made good use of the element for his production, "A Midas of the Desert," which will soon be released by the New York Motion Picture Corporation. As the threads of the story unweave, the fall rains bring malaria to the town in which an old miser lives and this brings to light his stingy nature, when he charges five dollars a dozen for quinine pills.

Mr. Ince planned upon a number of different schemes to obtain the proper rain effects and while the scenes were still pending, the real rain came. Then Mr. Ince made reel rain of it. During the heavy downpour twenty scenes were "shot" and in spite of the poor light they have turned out to be splendid pieces of photography.



McKINNON TWINS

McKINNON SISTERS ENTER MOTION PICTURES UNDER KEYSTONE MANAGEMENT.

Two more people have given up their profession and have joined the ranks of photoplayers. Two of the most versatile girls of vaudeville, who came from England for a lengthy vaudeville engagement in this country and have made themselves very popular, first at the local Hippodrome Theatre and later by a lengthy engagement at Harlow's Cafe, are the McKinnon twins. tI is impossible to distinguish one from the other, and both are exceptionally good dancers and singers. Mr. Mack Sennet, Keystone manager, saw the possibility of their success as twins in motion pictures and made them a lucrative offer which they accepted.

When Lewis "Bull" Durham, of the Ince forces, was a student at Georgetown University, he was recognized as one of the greatest football players in the collegiate circles of the south. That, perhaps, is the reason why he has contributed such a realistic bit of acting in "The Scrub," a fascinating story of college life, and a gridiron battle, that will soon be released by Thomas H. Ince. Durham plays Coach Sloane, a hardened master of stripling players, and plays it with a "punch" in his every action.

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VOL. 1. No. 27 Los Angeles, Cal. SATURDAY, JANUARY 16, 1915 PRICE 5 CENTS

MOTION PICTURE PEOPLE WANT CANDIDATE FOR "QUEEN OF LOS ANGELES COUNTY"

The motion picture people of the Pacific Coast who were invited by the world's fair Entertainment Committee of Los Angeles to nominate a candidate for "Queen of Los Angeles county," are searching for an eligible young lady to bear the regal honors that will be conferred upon her.

At a meeting of delegates representing the twelve big motion picture manufacturers who operate studios in and near Los Angeles so much keen rivalry was manifested that several hours of lively debate resulted in a "no decision" battle.

Inasmuch as the main purpose of the contest—which will be participated in by all the industries and institutions of Los Angeles—is to raise a large sum of money for the general good, it was finally decided to seek a candidate outside of motion picture circles so that everybody in the business can concentrate their efforts toward crowning her as reigning queen during the entire World's Fair year.

With this object in view Mr. Horkheimer, president of the Balboa company, was appointed to find a candidate for queen around whom the members of the motion picture profession can rally as loyal subjects.

Of course, she must be unmarried and a native of the United States. According to tradition all queens are beautiful. Therefore, the "queen of the movies" must be surpassingly prepossessing. She must be accomplished and cultured—qualified to fill the highest position that has ever been occupied by any California girl of this generation.

There will be other candidates for "Queen of Los Angeles" supported by other industries, but none will have the backing that will be given to the motion picture candidate. This fortunate young lady—whoever she may be—will have a personal campaign manager and a powerful election committee made up of the following nationally famous hustlers:

H. M. Horkheimer, chairman; Balboa Company, Long Beach, Cal.
J. L. McGee, Selig Polyscope Co.
William S. Smith, Vitagraph Co.
Thomas Ince, New York Motion Picture Co.
Lee Daugherty, Biograph.
I. Bernstein, Universal Film Co.
Carlyle Blackwell, Favorite Players Co.
Capt. W. Melville, Lubin Manufacturing Co.
Mr. P. G. Lynch, American.
Marshall Neilan, The Kalem Co.
C. Kaufman, Famous Players' Co.
Frederick Kley, Jesse L. Lasky Feature Play Co.
Herbert W. Bosworth, Bosworth, Inc.
Fred Balshafer, Sterling.
D. W. Griffith, Reliance-Mutual Co.
Abe Stern, L. K. O. Co.

In addition, everybody in Southern California associated with motion pictures will be sworn in as an active worker. Actors, actresses, directors, camera men and company managers will get out and slave. They will buy votes and sell votes at ten cents per vote and no matter how many votes are necessary, they will cast enough of them to elect their candidate. And after the diadem crest has been placed upon her fair head, the pretty porteges of other industries will become members of her court of honor.
Los Angeles, and hundreds of thou-

During 1915 more than fifty important conventions will be held in sands of strangers will visit the city and near-by seashore resorts. During this very important period in the history of the metropolis of the great southwest there will be no end of imposing public events.

The radiant queen and her brilliant court will grace these historical occasions. The news services circulated all over the world by motion picture companies will filmize the social and official activities of the queen and her ladies in waiting. She will become famous, and vast multitudes will pay obeisance.

This is enough to enchant the most ambitious and most beautiful maiden in Southern California.

But where is she?

The motion picture manufacturers want to know—want to learn her whereabouts so they can induce her to become their candidate.

Its a wonderful opportunity in which there are wonderful possibilities, because the world's mightiest motion picture makers will naturally take an interest in her future.

There are many beautiful women engaged in motion pictures—many of them that would do justice to the position from every view-point; but each company has its favorite beauty and each company refuses to yield in favor of another. It is therefore necessary to hunt for a queen to represent the motion picture interests.

Mr. Horkheimer, upon whom the responsibility of selecting a queen has been placed, is anxious to hear from eligibles and their friends. He believes that the motion picture candidate should not be under twenty-one nor over thirty years of age. She should not be too short nor too tall, too thin nor too stout. She may be blonde or brunette or qualify if she is not a decided example of one or the other. She may have blue, gray, hazel, or dark brown eyes, or her eyes may be modified shades of either of those hues. Her hair should be abundant, but it can be either straight or curly. If she has pearly teeth it will be better. If she has small hands and feet those characteristics will not be used against her. A lithe and willowy figure will be to her advantage, but a bright mind and an ability to smile bewitchingly will outweigh any slight deficiency in one or several of the requisites enumeratd.

Surely, somewhere, there is a sweetly sweet girl of personal charm and inherent grace who will meet the requirements of the motion picture manufacturers. By force of circumstances they are in a serious predicament. With a thousand queens around them they are compelled to search the highways and byways of Los Angeles county for a candidate. In their anxiety to decide quickly they are asking the public to assist them. Therefore—

Please help the motion picture people find a queen.

MARY PICKFORD AND JAMES KIRKWOOD ARRIVE AT FAMOUS PLAYERS PACIFIC COAST STUDIOS

Adolph Zukor Accompanied Them to Chicago, Where He Will Remain as Guest of Messrs. Jones, Linick & Schaefer

Mary Pickford, that company's celebrated star, James Kirkwood, director of the Pickford productions, and Mrs. Pickford, "Little Mary's" mother, have arrived. Mr. Zukor, president of the Famous Players, will remain in Chicago for a few days as the guest of Messrs. Jones, Linick & Schaefer, who control an important circuit of western theaters, while Miss Pickford and Mr. Kirkwood will remain for the winter and spring in this city, and where Miss Pickford will be presented in a series of important feature productions.

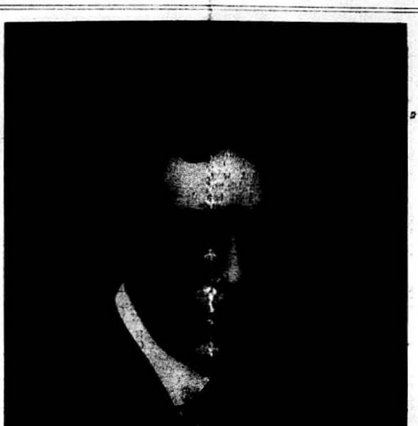
It is reported that Mr. Zukor and Messrs. Jones, Linick & Schaefer are to discuss a very novel and important film-theatrical proposition. Mr. Adolph Linick, secretary and treasurer of the theatrical firm, recently came to New York as the guest of Mr. Zukor, to attend the private exhibition of the Famous Players Film company's impressive photo-spectacle of Hall Caine's "The Eternal City," at the Lyceum theater, and after that notable performance, Mr. Linick termed the subject "the greatest motion picture I have ever seen."

This will be Mary Pickford's second annual visit to the Pacific coast studios of the Famous Players, where it will be remembered she also spent last winter and spring, during which time were produced two of her greatest screen triumphs, "Hearts Adrift" and "Tess of the Stormy Country." The Famous Players have selected a series of popular and appropriate plays for Miss Pickford during her western sojourn, and some unparalleled Pickford successes may be expected.

The Screen club sent a beautiful basket of flowers to Miss Pickford, which arrived at the station just before the train pulled out of New York. The little star was touched by the thoughtfulness and sent her love to all the boys at the club. The Screeners also sent a wire of good wishes to James Kirkwood, their president, after the train left, so that it would reach him at Albany, to signify that their kind thoughts followed him.

CHARLES E. ELDRIDGE ALWAYS NEAR SCREEN CLUB

Charles E. Eldridge, one of the best and oldest Vitagraph company's stars, is living in the Longacre hotel, which adjoins the Screen club. Mr. Eldridge gives his reasons due to the fact that he cannot stay far away from the boys, and in order to have them close to him, he has taken rooms near the club, so that he can have "A Wee Doch and Doris" with the boys, and then travel through the Subway to his room and still have the boys' faces before retiring. Mr. Eldridge is actively engaged every day taking pictures and travels many miles to and from the Vitagraph studio in Flatbush, but loves to be near his boys at his leisure.



BEN F. WILSON RETURNS FROM FORT MONTGOMERY

Ben F. Wilson, the Universal Imp star, has just returned from a very interesting trip to Fort Montgomery, N. Y., which is near the Adirondack Mountains. Mr. Wilson, with an entire company of players, which include Dorothy Phillips, his leading lady, Joe Gerard and Baby Jane Lee, went to Fort Montgomery to take scenes for a film named "The Rider of Silhouette," written by Anthony P. Kelly, and included in the cast were the thirty-eight dogs which were used by Commander Peary in his North Pole expedition, and a coal black horse named Rex, which by the way is a Rex Picture horse named Rex, and Mr. Wilson's name in the picture is Rex some combination of Rex's. They succeeded in taking many beautiful mountain and snow scenes which would be impossible to secure elsewhere. Accompanying Mr. Wilson and his players was Mr. Suzanne, the dog fancier who owns and trains the dogs especially for arctic explorers, and when the film is exhibited the public will have the opportunity of seeing those famous dogs in a picture drama.

Ben. F. Wilson, who is vice president and chairman of the house committee o the Screen club, will soon be called upon to assume the duties of president, due to the fact that the president, James Kirkwood, is leaving for the coast with Mary Pickford and other Famous Players company. Mr Kirkwood is going out to direct pictures of Mary Pickford, and keenly regrets that he has to leave the club and boys, but is delighted to feel that the club will show the same results under the leadership of Mr. Wilson.

Mr. Wilson is not only popular with all the club members, but is really possessed with a charming personality and enlarged heart that binds him close to all who come in contact with him. He is always on the lookout for improving the comforts of the club members, and always is first to head the list whenever a member is in distress.

Mr. Wilson has one ambition in life which he is sure to realize very shortly if things keep coming his way, and that is to be able to write a check for one hundred thousand dollars, and in talking recently he impressed on me the fact that his favorite book is his bank book, which is considerable taste even for a man of Mr. Wilson's literary ability.

CLAIRE HILLIER

CLAIRE HILLIER, FIVE YEARS OLD, PLAYS LEADS FOR KINETOPHOTE

She has been a star in her own right ,although she comes far from being of age. And now she is a very important member of the company with which the Kinetophote has surrounded Edwin August who is making a mystery film for that company. The little person who is referred to in the foregoing two or three remarks is little Claire Hillier, probably the youngest of the little folk who are playing principal parts in any film dramas.

Little Miss Hillier is about five years old, but she has enough of the older and more sophisticated feminine mind about her not to tell the exact day and date of her birth. Previous to being engaged by the Kinetophote, she played in many films and was starred in "Puss in the Well,' 'a picture in which all of the actors were children.

But Clare has some very great ambitions about which she likes to talk. She is going to be a great, big "movie" artist when she grows up. She isn't sure but what she will be another Mary Pickford.

In the picture which Mr. August is producing, Clare has the part of daughter of the man whom Mr. August portrays.

The Photoplayers' Club was crowded for last Wednesday night's supper, when Carlyle Blackwell was chairman. The coming of the Biograph companies and the general exodus to the Pacific Coast has done much to brighten the club up and the membership is growing fast.

COLOR-PHOTOGRAPHY IS DEMONSTRATED MANY EXPERTS ATTENDED

That the exhibition of moving pictures in theatres may soon be attended by many new, wonderful and beautiful effects, by casting multi-hued lights on the screen, was demonstrated in a series of scientific experiments made by a group of experts in cinematography, assembled Friday forenoon in Clune's Broadway Theater, to test the possibilities of color effects in conjunction with the regular projection of films. The experiments lasted two hours, during which time the auditorium occasionailly was flooded with prismatic, rainbow lights that would have delighted the soul of a cubist, Rembrandt, Belasco or Maxwell Parrish.

Many experts in the manufacture of moving picture films object to the present method of tinting the sensitive, celluloid prints, maintaining that the system of immersion the films in colored liquids develops defects of static, fogginess, shrinkage of the celluloid and blurring of high lights in the images of persons and artistic scenery. These wiseacres of the cinema art claim that no liquids should touch the delicate positive prints of the negative films, but that the color effects for moonlight, sunrise and other hues should be applied from special, high-powered color-lighting machines in the projecting rooms of theaters. The tests were therefore made to learn whether colors could successfully be applied to theater screens during the regular projection of dramas and comedies. Clune's Broadway Theater was chosen for the tests because it is one of the best equipped cinema show-houses in the world, with a most commodious projection room, in which is installed many large and costly machines of great lighting power.

All possible aid in the making of tests was given by William H. Clune, president of the Clune Theaters Com[illegible] man, and J. W. Anderson, manager of the Broadway. The two operators of the lighting machines, Morton Sands and Clarence Christensen, were kept busy during the experiments in projecting the films and in working the great arc lights, two of which machines are of forty-five amperage power in lighting.

The first test made involved the projection on the big screen of an ordinary "still" photograph of the Golden Gate at the entrance of San Francisco Bay. The photograph had been taken from a point near where the Exposition Buildings are located and showed a bank of clouds low down on the ocean horizon outside the Gate. While this photograph was on the screen a high-powered spot light was brought into action to cast a reddish disk in the clouds, to stitmulate a sunset, while at the same time another lighting machine cast a roseate glow over the ocean, clouds and hills, a wondrously beautiful effect bein gobtained. Added beauty was given the scene by slowly moving the spot light up and down in the fleecy clouds, this work giving action to the setting sun and making it appear to be moving gloriously in the rose-colored, shifting clouds. By the use of pale blue light the scene was given a pretty moonlight aspect, the spot light "moon" meanwhile wearing a brightly silver hue. This test showed that an artful moving picture maker could subtly introduce a rising "moon" into a scene taken to depict an exterior view at night.

One of the most important developments of the experiments was the discovery that the casting of a pale pink color on somewhat obscurely-lighted films covered up the defects and made the actors and actresses appear more natural, the reddish hue lightening the countenances of the players and otherwise removing the shadows on their faces, the chalky color of their "make-up" and the somberness of the scene throughout. Pale amber color also brightened the naturalness of some of the moving picture scenes showing interiors of buildings, the screen wearing a hue akin to that cast by a lamp or an electric light. Light green hue was cast on forest views and afforded a more natural aspect of the foliage than the color ordinarily shown in the "movies."

Another interesting discovery was that an effect of fog on an ocean or bay could easily be gotten by the application of bluish, clouded glass in front of the moving picture machine ,the colored shaft of light making moving vessels appear to be shrouded in a ghostly haze of surprising naturalness to actual conditions of mist. This method would, of course, allow a moving picture producer to make animated views of vessels in a harbor in sunshine and then obtain all the "fob" he desired by the use of misted glass in a theater projection room.

The tests were originated by F. M. Wiltermood, a photoplay writer and zealous student of cinema art. He recently submitted his theory of color lighting to David W. Griffith, the famous producer, and received much encouragement. Wiltermood then enlisted the aid of Mr. Clune to make a series of tests and the theater own[illegible] his Broadway play-ho[illegible] entire forenoon, placing [illegible] operatives at work and allo[illegible] use of all the theater equipm[illegible]

"It is my contention," said Wil[illegible] mood, following the experiment[illegible] "that the regulation method of dipping moving picture films in tinted liquids, to obtain moonlight and other hues, is greatly harmful to the high lights in the scenes, destroys much of the beauty of the faces of the women players, shrinks the sensitive films, produces static, the bane of all cinemotographers, and otherwise damages the delicate images in the films. As a result of the tests I am positive that the projecting rooms of theaters several years in the future will be supplied with scores of wonderful color machines, which devices will doubtless flood the auditoriums and screens of theaters with all desired hues, and thus make the harmful tinting of films unnecessary.

"One of the largest film-making companies recently found that the icy-cold temperature of the liquids in the tinting rooms created a large amount of static ,or streaky light in the films immersed in the staining tanks, and this company now heats the tinting fluids before putting in the films. This action, in a way, upholds my contention, that the wetting of the prints of films is harmful and that the better way would be to color the theater lights."

DELL HENDERSON MAKES HIS INITIAL BOW AS TOASTMASTER

Never in the annals of the Photoplayers' Club, has a larger crowd of members and guests gathered to greet their new president, first and second vice-president, secretary and the new board of control. On Saturday last the annual election of officers of the Photoplayers' Inc., took place and with the result that Dell Henderson of the Biograph Co., being the president-elect and toastmaster of the Wednesday dinner. A special entertainment had been prepared by the re-elected Secretary and Treasurer Wallace Reid who has always proven himself one of the most able officers of the Club. The Club was packed until the late hours, and the new board of control had its first meeting which lasted way after midnight.

The new officers of the Photoplayers' Inc. ,are, Dell Henderson, president; William D. Taylor, first vice-president; Henry B. Walthall, second vice-president; Wallace Reid, secretary-treasurer; Geo. Siegman, sergeant-at-Arms, and the board of control consists of the following members: Fred Kley, G. C. Epping, Otis Turner, Douglas Gerrard, Carlyle Blackwell, George Siegmann, Dave Kirkland, George H. Melford, Al. W. Filson and Herschal Mayall.

"Princess Olga," the nervy young woman who bears 187 honorable scars, the results of her dangerous occupation of appearing with the wild animals of Selig's Jungle-Zoo, has returned to that place after another successful tour in vaudeville.

MR. MAX SPIEGEL OF STRAND THEATRE STOPS ON HONEYMOON TO WORK AS "EXTRA"—RECEIVES $5.00 FOR HIS SERVICES

Max Spiegel, one of the owners of the $5,000,000 Strand Theater, New York, while on his honeymoon with his bride in Florida, met Frank Powell, director of the William Fox Players in "The Fool There Was" Company. Mr. Powell, always keen on engaging big personalities for his productions, lost no time in impressing Mr. Speigel and his bride into service and used them in one of the big scenes of the play.

Although Mr. Speigel's income per day runs up into three figures, he played the part of a super and accepted a check for $5.00, covering the wages per day of his family. This check he has had framed and will keep it as souvenir of his first histrionic efforts.

SELIG CO., DIRECTION COLIN CAMPBELL IN PANAMA

Director Colin Campbell and his feature company, which includes Kathlyn Williams, Charles Clary and Wheeler Oakman, are in Panama to film the "Ne'er Do Well" in the canal region. The company, comprising a score of people. Mr. Campbell will put on [illegible] er stories enroute. The Selig [illegible] ers will have two weeks' of [illegible] as well as many [illegible] canal. "The Ne'er Do Well" [illegible] at least eight reels, [illegible] present plans.

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William D. Taylor, the Favorite Players' director, is very serious over his work, but much alive to a good joke. William Brunton is playing the part of Tyson, a low-down grafter in "The High Hand" with Carlyle Blackwell, he wears a stubbly moustache. The other day Taylor overheard some children saying "That's Charlie Chaplin,' 'so Taylor elaborately outlined a fall Brunton was to take from a high balcony and the crowd of kids were much disappointed when Brunton threatened to "throw up his job and accept $1000 [illegible] if the fall was insisted on."

KERRIGAN CO. LEAVES FOR SAN JUAN CAPRISTANO

Jaquard Produces "Smouldering Fires"

Under the direction of Jacques Jaccard, J. Warren Kerrigan and the other members of the Kerrigan-Victor company, will this week leave the Universal studios for a trip to San Juan Capistrano where, among the ruins of the old Franciscan mission they will stage a number of scenes to be used in the latest Kerrigan picture, "Smouldering Fires." The picture is one for which Mr. Kerrigan is especially well adapted. In the opening scenes he is seen as the dreamy, quiet boy who is apparently without ambition or courage. In the two reels that follow, however, he meets with adventures and a girl that "fan to a blaze the smouldering fires of his youth." The transformation is a work of artistry that is particularly well adapted to the Kerrigan cast.

LEOPOLD WHARTON, DIRECTOR

Leopold Wharton, selected from a large field of experts to direct the Pathé serial "The Exploits of Elaine," has had a long and interesting experience. He was born in Manchester, England, in 1870, but was brought to this country only two years later by his parents who settled in Hempstead, Texas, at that time known as "Six Shooter." Being of an adventurous disposition he ran away from home when only eleven years old and became a fancy roller skater on the stage, earning a good salary by the time he was twelve.

At this time he met Minnie Maddern, who wanted to adopt him and make a great actor of him. Her kindness to him made him think of home and mother so back he went to his own people. In 1888, however, the call of the stage was too strong for him so he joined Jennie Calif's company for "$8 per week and cakes."

Since that time he has been associated with Augustin Daly, Olga Nethersole, Marie Wainwright, Creston Clark, Klaw and Erlanger and Macklyn Arbuckle. To show his versatility sandwiched in among these engagements was one where he took out his own company of black face comedians.

In 1909 he became interested in pictures and scored a hit as Abraham Lincoln in the Pathé play "Abraham Lincoln's Clemency." Not long afterwards he was promoted to the position of director and in that capacity produced all of those famous Pathé comedies in which Gwendoline Pates and Charles Arling appeared as well as many sterling dramas. Among his successes as a Pathé director were "The Elusive Kiss," "Here She Goes," "The Exciting Honeymoon," "Locked Out of Wedlock," "The Itinerant Marriage," and "The Striped Bathing Suit," all comedies. Among the many dramas were "The Frozen Trail," "Baseball's Peerless Leader," "Social Highwaymen," "Memories," and "Anguished Hours."

Mr. Wharton continued as a Pathé director until about a year ago when he and his brother Theodore formed Wharton, Inc., and began the production of pictures at Ithaca, N. Y., all their output being released thru Pathé. The splendid dramas "The Boundary Rider," "The Pawn of Fortune," "The Prince of India," and "The Warning" are proof of the Wharton ability.

Given such a long experience as actor with the best companies joined with five years as picture director, a mind fertile in expedients, a sound judgment and a knowledge of what the public wants and the result is Leopold Wharton ,a director second to none, "The man who knows how."

REGULAR PROGRAM FOR PATHE

Good Opportunity for Producers

Charles Pathé intends early in the Spring to put out a regular program, the best that money, brains and experience can furnish. To assist in the making of this program he offers to producers inducements which are out of the ordinary, a liberal price for all acceptable films, joint publicity and a world-wide market.

When seen recently he briefly outlined his plans as follows: "The house of Pathé is unique in regard to its world-wide connections and a name for years universally synonymous with high class film productions. In the making up of this complete program I desire the co-operation of the best producers of both comedies and dramas. There is room for every really capable producer in the country to join with me in putting out the finest regular program ever seen, a program which will go into every part of the world and which will bring liberal profits and a world-wide fame to the men who made it possible."

THOS. INCE MAKES MOST REMARKABLE DOUBLE-EXPOSURE

A remarkable double-exposure, in which an entire forest of trees is slowly transformed into an army of soldiers is one of the striking features of "Mother Hulda," the pretentious fairy story production released by Thomas H. Ince, director-general of the New York Motion Picture Corporation.

For years, double exposure has been a widely used trick in the motion picture field, but this particular example of it is said to be especially wonderful. How it was accomplished—and the question has been frequently asked—Raymond B. West, the Inceville "boy director" refuses to tell. With the co-operation of Producer Ince, Mr. West spent several days planning the effect and its result was surprising.

The exposure takes place in that part of the story, wherein Mary, the step-daughter of Widow Boden, enlists the aid of the Prince when she is in danger at the hands of the robber band. The Prince exerts the influence of his magic locket and the great grove of trees slowly disappears while in its place there stands an army of soldiers. Without a cutback, the soldiers advance and dispell the robbers.

DICK STANTON IS "PEEVED"

Dick Stanton is nursing a peeve. The Inceville actor-director suffered a terrible loss the other day—and that's why, "Brain Boru" is gone. "Brain Boru" is the name of the pet canary bird that had delighted Mr. Stanton for several years with its wonderful voice.

"Brain" lived in a gilded cage, yet however beautiful the abode was to the visitor to the Stanton home in Hollywood ,it didn't appeal to the captive dweller. So his feathered highness decided that he would make his get-away as soon as an opportunity permitted him. He liked Mr. Stanton, and all that, but he just didn't like to live in such confounded seclusion.

He got his chance the other day when Mr. Stanton was engaged in removing his belongings to Ocean Park, where he could be nearer to the Inceville studios. The actor-director hung the cage, containing the pretty bird, to the top of the automobile. But in negotiating the roads on the way to the beach from Hollywood, the machine jogged the bottom out of the cage. And birdie flew out.

Mr. Stanton heard the pet chirp a good-bye and looked around just in time to see "Brain Boru" perching himself on the limb of a tree. He stopped the machine, alighted and proceeded to throw small pebbles at his pet, in an effort to persuade it to come down and be re-caught. But "Brain" couldn't see it that way. He just simply flew all the higher and so tantalized the actor that the attempt at reconciliation was abruptly stopped. Mr. Stanton is keeping the bottom-less cage as a gentle reminder of the sweet music ,that used to wake him up in the morning.

WID (FRED) GUNNING, that clever chap who writes a column of motion picture news in the New York Evening Mail, is blessed with a winning way and manner of making and keeping friends. Wid looks like a matinee idol, and talks straight from the shoulder, which accounts for his ability to dissect a press agent's story, and turn it into good reading matter. He is very popular with all members of the Screen club, and always feels at home when gossiping with the players about occurances in studios. Wid is very much pleased with his job, and from observations we are sure that the job is pleased with him.

Miss Lyllian Brown Leighton, leading woman both in drama and comedy at the Selig Jungle-Zoo is taking her holiday vacation in the East, visiting home folks.

Still another innovation in Selig comedy will be announced officially within a short time. Col. W. N. Selig has made all arrangements for a series of fun-makers which will interest exhibitors everywhere. Noted authors are col-laborating upon the photoplays.

COURTENAY FOOTE, PLAYING LEAD IN BOSWORTH FILMS

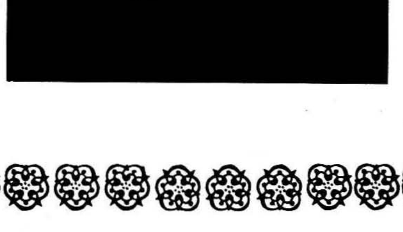
GEO. SIEGMAN PRODUCES "THE MAN WITH A RECORD"

"The Man With a Record" is the title of the two-reel Majestic drama featuring Billie West and Wm. Henneberry, produced by George Siegmann. The story deals with the career of an ex-convict, who has a hard time in leading a straight life. Cora Drew, Walter Long and Will Brown are the other principals in the cast.

"The Man With a Record" will be a Majestic release as part of the Mutual program.

"THE MILLIONAIRE ENGINEER" OPENS WITH A "PUNCH"

Immediately after the title is announced, a scene is flashed on the screen which is more thrilling than mere words can describe. A huge locomotive is seen in the distance coming at full speed apparently right into the heart of the audience. It is very effective and is but a forerunner of the good work done by King Baggot and his company of Universal players in "The Millionaire Engineer."



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The striking actress, Virginia Kirtley soon will be seen in a number of Selig releases of special pattern, all the series being taken in and about the foothills and mountains of the Sierra Madre range. (Ask W. N. S. about using this.)

JOHN EMERSON SOON TO BE PRESENTED IN SECOND FAMOUS PLAYERS APPEARANCE IN "THE BACHELOR'S ROMANCE"

Following his successful debut in motion pictures, in the Famous Players' production of Charles Frohman's detective comedy-drama, "The Conspiracy," John Emerson will be again presented in another Famous Players offering, in a screen production of the celebrated play, "The Bachelor's Romance," by Martha Morton, a charming "human-nature" drama, brimming over with quaint humor, colorful characterizations and refreshing romance. Mr. Emerson's success in "The Conspiracy" was so instantaneous and general as to make further introduction to the motion picture public unnecessary.

HUGH HOFFMAN OPENS OFFICES

Hugh Hoffman has opened offices at the Gaiety theater building, No. 1547 Broadway, and specializes in motion picture ad copy, publicity and heralds, etc.

Mr. Hoffman formerly handled the publicity for the Apex Films and Paul Rainey Pictures, and was also connected with the Moving Picture World, and has established quite a reputation as an expert publicity representative. He is at present working on a very big matter, but can not divulge the nature of the business for very good reasons.

Raymond B. West, the Inceville "boy director," is one among many who is not ashamed to admit that he is not an authority on everything under the sun. He gave evidence of this the other day while he was directing "Mother Hulda," another fairy story release of the Ince companies. Webster Campbell was playing the part of the prince, who comes to the rescue of Elizabeth Burbridge, as the abused stepdaughter of Mother Hulda. Someone remarked that the belt which Campbell was wearing was not consistent with the period of time in which the action takes place.

"I'm not sure about that," said West. "But to get things right we'll go and look it up."

Photoplayers' Ball

February 13

Shrine Auditorium

Philipp Smalley and Lois Weber

DUSTIN FARNUM AT HIS BEST IN "CAPTAIN COURTESY"

Dustin Farnum will be at his best in "Captain Courtesy." So say the onlookers who have watched him at his work. He is supported by Winifred Kingston and Courtney Foote, and the play itself is rich in romantic love of early California history. A great many scenes are being staged by the Bosworth company in the mountains of Southern California. Lois Weber and Phillips Smalley are directing Mr. Farnum. Across the street from the studio a large stage is being erected and a mission built for some of the most spectacular scenes ever staged.

TENTH SERIAL OF "MASTER KEY" COMPLETED

The tenth installment of the Universal's big serial, "The Master Key," has been completed and shipped to New York, and Bob Leonard and the male contingent of his company are still trying hard to make up lost sleep. This does not mean that they worked particularly hard in taking the scenes, but rather that—but let's have the story.

The joke is on "Steve" Stephens, the assistant director. In the first installment a ship is sunk. On the ship is an old chest containing very valuable documents. In the tenth installment, which takes place several years later, the chest is brought to the surface for the first time. Naturally, it would be likely to show signs of its long stay under water. Realizing this, when the first installment was completed, Steve hied himself to the coast and dropped the heavily-weighted chest into the water so it would acquire a good crop of barnacles and moss and such stuff for use in the tenth installment.

The idea was great, but when they went down to the coast to find it early this week they could not locate the spot. They hunted and hunted. They hired divers to go down after it and search the bottom of the ocean. No luck. Every man in the company was pressed into service and they all worked night and day. At last one morning about 4 o'clock as they were about to give it up the grappling hooks caught on something beside a rock. They heaved away and up came the long-lost treasure chest. Then the picture was resumed but they are still making up lost sleep and it is generally understood that the next time a chest is left on the floor of the ocean it will be tied to a float so they can find it some time within a week or so of the day it is needed.

MANAGER TOM PERSONS GONE ON HUNTING TRIP

Manager Thomas Persons of the Selig Jungle-Zoo has gone a'gunning. Several large turtles have found their way into Selig lake and are making away with the rare water fowl which swim therein. Armed with a rifle, Manager Persons may be seen on sunny days, ambushed near the lake, awaiting the appearance of the outlaws at sunny spots along the concrete embankment. One turtle, measuring more than 28 inches, already "has bit the dust."

ELSIE JANIS TO LEAVE FOR ENGLAND

Will Brave War Conditions to Fulfill Engagement

Elsie Janis, the Bosworth star, after completing three pictures for the Western producers, "Caprices of Kitty," "Betty in Search of a Thrill" and "Nearly a Lady," will leave the Bosworth studios at Los Angeles on January 15th, going direct to London to fulfill an engagement which was so abruptly interrupted by the war.

At the time Miss Janis left London it was considered very dangerous for her to remain in England. While the conditions on the other side seem to be less severe at the present time, Miss Janis, with her usual fortitude has determined to brave the dangers in order to do what she can in the way of amusing the audiences before whom she had contracted to appear.

When asked if she was not afraid to go back to London, the popular little star replied, "Afraid—of what? It is my duty and I have never failed to do my duty. I owe a great deal to the London public and war or no war, I am going to fulfill my obligations." Miss Janis is expected in New York enroute about the 20th of January.

Nabelle Heikes Justice gave her fancy free rein in "The Lady of Cyclamens," a Selig photoplay in which Miss Stella Rasoto is giving a most poetical performance under the direction of E. J. Lelleint, Guy Oliver, Scott Dunlap and Jack McDonald are other principals in this story demanding most delicate handling for the proper atmosphere.

FRANCIS FORD PRODUCES "THE HEART OF LINCOLN"

Will Portray the Role of the Martyred President

Following weeks of poring over huge volumes of American history and page after page of the chronicles of the life of Abraham Lincoln, Francis Ford and Grace Cunard have completed what is regarded by many as the best picture they have ever produced.

Aside from the dramatic value of the story and its close attention to detail, which really gives it an unusual educational interest, the story will go on record as one of the most typical portrayals of Abraham Lincoln, the man, that has ever been attempted.

"The Great Heart of Lincoln" is the title of the story, written by Miss Cunard, and in it Mr. Ford has had rather more opportunity than usual to display his ability as a character artist. Francis Ford, the immaculate, Francis Ford, the gentleman of careful dress, is absolutely lost even to those best acquainted with him, in the figure of the stoop-shouldered man, in the ill-fitting clothes and with the unkempt hair and beard who wanders quietly through the three reels of human interest that Miss Cunard has woven about the bitter struggle of the days of '61. Too much credit for their work cannot be given Miss Cunard in her character of the Southern belle, William Quinn, the Southern colonel; Elmer Morrow, the Northern colonel, and Lewis Short, as Secretary Stanton, but good as their work undoubtedly is, it is overshadowed by Mr. Ford's characterization of our first martyred president. After seeing the picture run, it is safe to predict its long life in the hearts of the American people who have long idealized the personality buried beneath the rough, ungainly exterior of Abraham Lincoln.

KATHLYN WILLIAMS RECEIVES OVER ONE THOUSAND PRESENTS

Kathlyn Williams received more than 1,000 gifts or greetings during the holidays. Of these the great majority were from strangers who have admired the Selig leading woman in the many features and special productions which she has graced during her six years under the Diamond brand.

DOROTHY GISH "AT IT AGAIN"

Will Be Featured in "How Hazel Got Even"

"How Hazel Got Even," the Majestic two-reel comedy drama featuring Dorothy Gish, was completed after a delay of almost two months.

At the Majestic studios this picture is regarded as a hoodoo. Donald Crisp started the production of it two months ago and ceased it a few days after the picture was started. George Siegmann succeeded Crisp during the latter's illness. On the second day that Siegmann started to direct the production, Dorothy Gish was struck and injured by an automobile and confined to her home for more than a month. The work on the picture was then stopped. Upon miss Dorothy's recovery, Siegmann again started to finish the picture.

On the second day of Miss Dorothy's return, Siegmann was painfully bitten by a dog and work on the picture stopped again for several days. When Siegmann had sufficiently recovered to again appear at the studio it was found that Sandy Sampson, who has a prominent part in the picture, was sick. This caused an additional two days delay.

Several hundred feet of film was then lost from the camera, which necessitated several retakes.

The final scenes were taken this week, and Director Siegmann, and all members of his company, are breathing a sigh of relief that at last the hoodoo picture is finished.

TOM MIX PRODUCTIONS TO BE RELEASED JANUARY 26TH

Although the Tom Mix production will not be released until Jan. 28, it needed but a hint regarding "The Grizzly Gulch Chariot Race" to start the orders rolling into the General Film office for this uproarous western comedy. Absolutely new and screamingly funny, the actual race itself—regardless of its burlesque character—contains one of the biggest thrills of the season. This Mix person could not even play a comedy without risking his neck. How close he played to the hospital in this picture must be seen to be realized.

ELIZABETH BURBRIDGE PLAYS ILL-TREATED STEPDAUGHTER IN "MOTHER HULDA."

Elizabeth Burbridge, one of the few genuine ingenues in the films today—genuine in point of years and appearance—is a sweet and dainty little girl who is as exacting about her dress as she is about everything else. Therefore, it was surprising to see with what zeal she entered into the part of Mary, the ill-treated stepdaughter of Widow Boden, in "Mother Hulda," an elegantly staged fairy story production released by Thomas H. Ince of the New York Motion Picture Corporation.

Miss Burbridge was forced to shed her usually beautiful clothes for a raggy, dirty garment when she played the part. The uncouth outfit served as her apparel for a number of scenes, but she was enabled to display her splendid taste for dress later in the production, when, according to the story, she is befriended by the Good Fairy and the Prince Charming.

DIRECTOR McGREGOR PRODUCES "THE CLAMSHELL SUFFRAGETTE."

"The Clam Shell Suffragette" has been completed and the stone-age man has been driven to his rightful place, if Director MacGregor's prehistoric comedy is a true indication. The unique Selig picture is completed and soon will be in the printer's hands. A private showing registered heavily with the audience.

THE FOREMOST OF CHARACTER ACTRESSES—VERA LEWIS—NOW WITH BOSWORTH

A clever character actress is as important to a production as the very foundation of the studio itself. The time has passed when, with makeup, wigs and puttied noses, anyone in stock is ready to play character, running the gauntlet from the slavey in the boarding house to the society woman who entertains the Dukes and Duchesses of royalty. Today actresses are chosen to type. Vera Lewis, who for years was one of the cleverest actresses on the stage, is now with Bosworth, Inc., and, playing with Elsie Janis. To her has been entrusted some very interesting and important roles. Miss Lewis is distinctively American, tall, slender, with a beautifully acquiline nose, that spells a long lineage of aristocratic ancestors. In "Caprices of Kitty," the first release by Bosworth starring Elsie Janis, Mrs. Lewis is the Miss Smythe of Miss Smithe's Select Seminary, and had she stepped from the pages of Thackery, she could not have been more true to type. In the second Miss Janis picture, "Betty in Search of a Thrill," she is the aunt, to whose home comes Betty from out of the convent. Mrs. Lewis is cleverly convincing in her acting and radiates across the screen the charm of her own personality.

TOM MIX HAS THE MOST ABLE PLAYERS OF ANY WESTERN COMPANY

Tom Mix is ready to produce anything and anywhere. He has his company of western players re-organized, and secured Eugenie Forde, formerly with the Usona Co. Edward Brady is playing the "heavies," and Goldie Colwell and Lulu Maxam, the leads opposite Mr. Mix.

Mrs. Forde has formerly been connected with the Frontier Co., and knows all the tricks of the game. Her pictures, when, with the Usona Co., are having their first release during this week under the Selig program.

TOM SANTCHI RECEIVES "SOME" LETTERS

Tom Santchi's cloud has a dark lining this time. He has just received a letter in which he is roasted "on both sides," to use his expression. The writer names a number of pictures in which this director-actor has appeared recently as O. K., but the scribe then proceeds to lambaste Mr. Santchi for other pictures which are not of his brand and of which he never has heard. The Selig director is wondering if he has become a daylight sonambulist.

PRIVATE SHOWING OF THE TRUTH WAGON

Before a large audience of New York exhibitors, representatives of the press and the officials of the Alliance Film Corporation, "The Truth Wagon," in which Max Figman plays the stellar role was shown at the American Theatre on January 5th.

Among those present were Andrew J. Cobe, General Manager of the Alliance Films Corporation, representatives of the Marcus Loew theaters; Adolph Figman of the Masterpiece Film Mfg. Co., who produced the picture; M. F. Tobias, president of The All Theatres Film and Accessory Co.; H. M. Blackwell of the Favorite Players and Arthur Rosenbach of the Alliance forces.

Mr. Cobe and Mr. Figman were warmly congratulated upon the picture.

Mr. Cobe in replying to complimentary remarks said in part, "I am deeply gratified with the production, because it bears out the statements that I have made that it is the intention of the Alliance to progress in quality of its output.

GEO. BEBAN TO PRODUCE "THE SIGN OF THE ROSE"

"Italian" Released Through Paramount

George Beban, the noted character actor, who has just finished the six-reel photoplay of the New York Motion Picture Corporation, "The Italian," which is being released through the Paramount Pictures Corporation, started in last week on his own great play, "The Sign of the Rose." This also is to be made by the New York Motion Picture Corporation.

In this picture it is necessary for some scenes to be taken in the Ghetto of New York. This in itself would have been very difficult owing to the congested condition in this district, but for the fact that Mr. Beban took a closed automobile with him, and with a notch cut out of the side "stole" the scenes.

The fact that he could "steal" these scenes, Mr. Beban states, is the greatest compliment that was ever paid to himself and make-up, as in these scenes he was obliged to talk to huckesters, Salvation Army Santa Claus' and quite a few other natives of the Ghetto and still not one of them knew they were posing for Motion Pictures, or that they were talking to an actor in make-up.

Though it is comparatively only a small part, Fanny Midgley, the Inceville character woman, does an astonishingly fine piece of work with the role of the janitress in "The Italian," Thomas H. Ince's powerful feature production of Ghetto life in which George Beban, the renowned artist is starred. Miss Midgley, until she entered Motion Pictures was a comedienne — having appeared for years on the vaudeville stage in a "kid" sketch under the title of Sager and Fanny Midgley. Her rare gifts as a fun-maker therefore served her in good stead when she undertook to play the part of a janitress in a tenement. She seized many chances of injecting into her work a legitimate bit of business and as a consequence the scenes in which she appears are refreshing with laughs.

"Who Wants to be a Hero?" the South American war comedy in which the hero (?) fights on both sides and eventually fights a duel with himself, slaying both armies, is to be released Jan. 23, under the Selig brand.

THE CROWN CITY FILM COMPANY RETURNS FROM PINE CREST

Director Bruce Mitchell of the Crown City Film Co., has returned to his studio in Pasadena after an extensive stay in the mountain region of Pine Crest. Mr. Mitchell reports the snow is so high that they had to leave their machine three miles from their location. The Company had been well provided with oranges which was the main course of their daily menu. Arrowhead Springs which is not far from Pine Crest, is an ideal spot for desert scenes, and the company took a number of scenes for their two-reel drama, entitled "The Heart of a Vagabond." Mr. Mitchell attended the tournament in Pasadena and made a two-reel picture of the festivities which will be released through the California Film Exchange during the coming week. At the present time a comedy is under production entitled, "Stalward Steve's Steadfast Steed," with the following cast, Frank Moore, Rena Rogers and Allen Fralich.

Florence Moore, a sister to Frank Moore, playing a date at the Orpheum in the city, paid the above studio a visit and enjoyed her stay so much that she went with them for two days on all locations. Miss Moore is of the team of Montgomery and Moore.

FAY TINCHER, STENOGRAPHER AGAIN

The inimitable Fay Tincher is again featured as "Ethel, the Stenographer" in the sixteenth of the "Bill," the office boy series, "Bill Becomes a Valet," adapted from the well-known humorous stories of Paul West.

Bobby Feuhrer, who has the role of Bill, the office boy, complicates matters considerably when he takes his boss' trousers and the stenographer's skirt to a cleaners for a hurry-up job. Ted Browning appears as Bobby's boss, with Max Davidson having the role of the tailor. Eddie Dillon directed the production.

"Bill Becomes a Valet" will be a Komic release as part of the Mutual program.

HARRY C. MEYERS DIRECTS ROSEMARY THEBY FOR UNIVERSAL

Harry C. Meyers, late Lubin star, and now directing and playing for the Universal, turns out all sorts of dramatic pictures at the Covetsville, N. J., studio. Mr. Meyers, who is ably assisted by Rosemary Theby and a company of good players, are causing people to take notice by their good work. Harry, prior to joining the Universal company, was playing leads in the Lubin stock, and made a reputation which made his services much in demand, and the Universal company made him a very handsome offer, which he accepted, although his home is in Philadelphia, as well as his wife and kiddies.

When Harry begins talking about the kiddies, one would realize that he is the only father in the world, but we can forgive a man for raving about his children, especially if they are as good looking and as clever as their parents. Harry's favorite pastimes are driving fast automobiles, which he owns, and eating Chinese dishes at all early hours of the morning.

FAVORITE PLAYERS FILMS IN CUBA

The Favorite Playes Film Co. has arranged with Mr. Ludwig Diller of the Atlas Film Trading Co. to take Favorite Players films to Cuba and other South American countries. Mr. Diller leaves for Havana, Cuba, on Wednesday, January 6th, taking with him the four part photoplay "The Key to Yesterday," from the book by Charles Neville Buck, featuring Carlyle Blackwell.

Mr. Diller is thoroughly familiar with film conditions in Latin-American countries, having devoted much time to that particular trade. He said when seen at the office of the Favorite Players, "When you realize that these people are paying twenty cents gold for inferior shows, you must admit that here is an excellent market for high grade American film right at our door step. I am convinced that superior features, such as "The Key to Yesterday" must prove highly profitable and I am already laying my plans to take "The Man Who Could Not Lose" and "The Last Chapter" to Cuba, Porto Rico, and other South American countries."

"WHAT HAPPENED TO JONES" SOON TO BE A WORLD FILM RELEASE

George Broadhurst's famous comedy, "What Happened to Jones," is to be made into a World Film Corporation feature, and it will be released shortly on their program.

Fred Mace, who has not personally appeared before the camera since February, 1914, is to direct the making of the photoplay, and will also be seen in a prominent part. In the cast that the World Film Corporation has secured for this feature, there will be many famous players, as for example: Mary Chaleston, well-known to fame because of her Vitagraph associations; Chester Barnett, who has been seen in many World Film successes; Jack Sadler, well-known to lovers of musical comedy; having played in "Peggy from Paris"; Wm. Mandeville who has been seen in many of the De Wolf Hopper successes, and "Florodora" and Chas. A. Mason, a German comedian of many years' standing who has recently been seen in Henry W. Savage's companies, will also be seen in the "What Happened to Jones" company.

Joe Daly, a member of the original cast who played the part of the Bishop, with that company, is to be seen in his original part. Mrs. Henry M. Blossom, the wife of the celebrated American librettist, will make her debut before the camera, and appear as Minerva. Others in the company are Caroline Rankin, whose name has been used in "Mrs. Wiggs of the Cabbage Patch,' 'and "The Lottery Man,' 'and Leon Morgan, who will appear as Cliff.

"What Happened to Jones" will be released early in March.

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VIRGINIA PHILLY HAS NARROW ESCAPE FROM LOSS OF EYESIGHT

Somebody got the pails mixed the other day at Inceville and, as a result of the error, Virginia Philly of the Ince forces nearly lost her eyesight. The mishap occurred during the production of "Mother Hulda," a pretentious fairy story directed by Raymond B. West, the "boy director," and threw a scare into the entire company working in the picture.

Miss Philly assumed the role of "Mother Hulda's" daughter, who according to the story conspires with her parent to maltreat the stepdaughter, interpreted by Elizabeth Burbridge. The good fairy learns of the abuse being heaped on the neglected one and plans to punish the cruel sister by throwing black paint in her face.

Before staging the scene, Director West was careful to see that no detail was lacking. But after he had examined the pail of black paint, a property man inadvertently substituted for it a pail of terpentine which had been used as a co-ingredient. Margaret Thompson, as the fairy, flew aloft on her wings carrying the pail of what purported to be the black paint but which in reality was turpentine. At a signal given by West, Miss Thompson released the contents of the pail and a quart of turpentine poured over the head and shoulders of Miss Philly.

The actress screamed in a pain, and West then saw the serious mistake. Fortunately, however, none of the fluid entered the eyes of Miss Philly and within five minutes she was able to resume her work.

FELIX MALITZ

Managing Director of Pathé

Mr. Charles Pathé, the great man of the Moving Picture Industry, is justly indignant at the senseless and unbelievably stupid rumors that have been in circulation for some time regarding the American business of Pathé.

The fact is that there has naturally been some readjustment in the business because of many people who occupied prominent positions being obliged to go to war, and also because of Mr. Artrur Roussel's illness which resulted, very unfortunately for the firm, in his recent death. Mr. Roussel was justly known and appreciated as one of the best technicians of the Moving Picture Industry.

But such disturbances cannot have definite influence on a stupendous business like Mr. Charles Pathé's, and he wishes it to be known once and for all, that the leading position which the house of Pathé has always enjoyed in America as well as everywhere else, will not be relinquished to anyone and that in the future as in the past the watchword of the house will be "Progress."

A good proof of this may be found in this big serial, "The Exploits of Elaine," which has just been put out, and in the famous actors who have been engaged for the cast.

Seeing that the Moving Picture business nowadays has become just as much a commercial proposition as any other business in spite of its artistic character, Mr. Pathé put in charge of his interests some time ago, Mr. Felix Malitz, who has now been appointed Vice-President.

Mr. Malitz has made an enviable reputation as a systematizer, organizer and executive, and when only twenty-one held an important position with one of Europe's most prominent manufacturing concerns. He has been in the United States for three years, and enjoys the enviable distinction of being able to converse in about twelve different languages, having traveled and lived in many countries.

Mr. Malitz says: "We have very big things in preparation and we feel most optimistic as to the future. Among other things, we are going to acquire a controlling interest in the Eclectic Film Company, the name of which will be changed to "PATHE EXCHANGE, INC." and I shall be in charge of both concerns, seconded by most able and competent men such as Mr. Charles Dupuis, who is an authority in all technical matters and has made himself known as an inventor of Moving Picture machines and devices, Mr. Ramirez Torres, who has been with the firm of Pathé for over eight years, and has been appointed Assistant Managing Director, Mr. Robert T. Furman, who has been in the film business for his own account and whom I have appointed Director of Exchanges, Mr. J. K. Burger, who has been with the Eclectic Film Company from the very beginning ,and other valuable co-operators."

Ben Abrams as special representative of the Alliance Films Corporation has in conjunction with Herman Riffin of the Eastern Feature Film Co., of Boston, been carrying on an extensive advertising campaign in the New England territory. When he has thoroughly covered the field he is now working in he in turn visit each division and preach the Alliance program.

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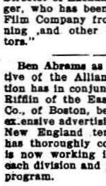

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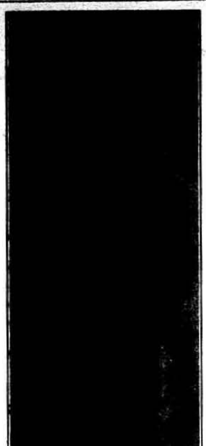

HOBART HENLEY FINISHES THE "HOUSE OF FEAR"

Hobart Henley, the leading man of the Imp Studio, has just finished working on a three-reel feature called "The House of Fear," in addition to his producing numerous one and two-reel pictures he has also produced the very intense dramatic picture, "She Was His Mother," and in this picture he is called upon to kill his father who abuses his mother, and although he has the smile that wont come off, he went through the emotional stuff with a set and grim face. The above picture was snapped while Hobart was just setting out to celebrate New Year's eve, and if he showed remorse over gilling his "Picture" father, it is hard to discover any whatsoever.

Prior to becoming affiliated with the motion pictures, Hobart played leads in Broadway, and stock productions throughout the country, and was a matinee idol in many states and cities, and in fact still is a movie idol, but who can blame the girls for falling for a face like Hobart's. Hobart is about to release a college picture called "His Dad" soon, where he is called upon to go through all sorts of college athletics, and believe us he will show the rah rah boys something new in raising the deuce with all sorts of sports from baseball to prizefighting. Hobart is twenty-eight years old and still lives a happy single life.

LILLIAN RUSSELL MAKES "WILDFIRE" AT PALMETTO RACE TRACK, CHARLESTON, S. C.

Seventy-five of the 250 scenes in the World Film Corporation production of "Wildfire," in which Lillian Russell stars, were taken at Charleston, S. C. These scenes included a race in the morning in which five or six of the thoroughbred horses took part. In the afternoon pictures of the crowds, the paddock, and other scenes were taken. Miss Russell appears in one scene at the track as standing in the back of the grandstand pulling a flag down. In the racing scene, the start and finish were shown in toto and several pictures were made of the horses on the home stretch. One hundred and seventy-five scenes of "Wildfire" were made at the studio, in New York. The picture is now complete and will shortly be released on the World Film Corporation schedule. The exact date is January 25th.

In addition to Miss Russell, who starred in the production of "Wildfire," Lionel Barrymore, a brother of Ethel and John Barrymore, the famous stage stars ,took part. The entire company spent several days at Palmetto Park. While the races were on and through the courtesy of the Charleston Fair and Racing Association, they were able to get all the things necessary to secure a genuine reproduction of a real horse race.

Miss Russell and her party enjoyed their stay at Charleston very much and many scenes were taken of the city as well as of Palmetto Park.

ED. LE SAINT PRODUCES "THE POETIC JUSTICE OF OMAR KHAN."

Ed. Le Saint is the only Selig director working at the Edendale studio now that Colin Campbell has departed for Panama. Le Saint is putting on a two-reeler by James Oliver Curwood, called "The Poetic Justice of Omar Khan," with Stella Razetto in the lead and Guy Oliver, George Hernandez and other capable artists in support. In preparation is one of Mary Florence Reinhart's famous stories in four reels, and a big cast. Stella Razetto's fascinating work in "The Strange Case of the Princess Khan" called for more plays of this character from that masterful photoplay writer, James Oliver Curwood.

SHERIFF ARTHUR MACKLEY IS TAKING BRIEF REST FROM WESTERN STORIES

Sheriff Arthur Mackley is taking a brief rest from western dramas and is directing the Reliance, one-reel heart interest drama, "The Beast Within."

In this production is shown an ex-convict's efforts to lead a better life, despite the attempts of several of his former pals to lead him back into a life of crime.

Florence Crawford, Ben Lewis, Richard Cummings and Walter Long, are the principals in the cast.

"The Beast Within" will be a Reliance release, as part of the Mutual program.

BOSWORTH ENGAGES FRITZI SCHEFF

Noted Star to Appear in "Pretty Mrs. Smith"

The week ending January 2 brings forth an announcement from the studios of Bosworth, Inc., that on the face of it shows the greatest activity yet displayed by any one individual producer, in that stars of more than international fame have been the Bosworth concern, the statement that pictures pending and long looked forward to as important units of the Paramount rostum, are completed, and that the forthcoming three months of Paramount activity will probably be a revelation of what has been concealed by Bosworth, Inc., and released now as the New Year offering to the waiting public.

First and foremost and undoubtedly one of the most important announcements yet made, comes word that Fritzi Scheff, magnificent, talented, temperamental and much sought after is now a Bosworth star. Who does not know the gorgeous Fritzi Scheff, whose ten years in America have been the most wonderful ten years and has contributed no little measure of dignity and satisfaction to the lovers of dignified and dramatic work.

Fritzi Scheff will appear in the Bosworth production of "Pretty Mrs. Smith," highly successful and which has just concluded its run at the Casino theater, New York, but four weeks ago. This is the first time in the history of filmization that a play has been produced in pictures so shortly after leaving its important career on Broadway.

DISGUISING MAKE-UP NO BAR TO POPULARITY

During the run of the feature, "The Sins of the Mother," and the playlet, "What the Moon Saw," at the Vitagraph theater, an interesting fact was disclosed concerning the work of Paul Scardon, who appeared in both the sketch and the picture play, that is deserving of mention.

The totally different appearance presented by this accomplished artist in the picture and in the spoken play, made the more noticeable by both being offered on the same bill, forced the realization that Mr. Scardon by his thorough mastery of the art of make-up, is one of the very few screen favorites whom it is not easy to recognize through his appearances in previous pictures. For an actor to look different, as well as act differently, each new characterization, and do it so well that his identity can only be learned by referring to the cast of characters, is a mark of distinction that stamps the consummate artist, and when it is recalled that during his four years of studio work, Mr. Scardon has used a decided disguise for each of his characterizations, without hiding his identity to the extent of retarding the growth of his popularity, excellent proof is presented, that picture patrons quickly appreciate and support real artistry.

BLACK AND WHITE

Harry LaPearl Appears as Negro in Above Named Film

Harry LaPearl, made up as a negro, answers an advertisement for a servant to a Newlywed family and is engaged. While the family and several guests are dining he gets into many comic mix-ups. Mr. Newlywed decides to go to a cabaret with his guests and leaves his wife at home. From a black mark left on the tablecloth by the makeup on Mr. LaPearl's hands, Mrs. Newlywed discovers that her new servant is white, and decides to have him escort her to the same cabaret that her husband is attending.

Clad in the husband's dress clothes LaPearl goes with her to the restaurant, where many screamingly funny situations are created. His absurd antics finally start a riot among the guests and Mrs. Newlywed faints. LaPearl is thrown out of the restaurant and Mr. Newlywed discovers that the lady in the case is his wife. He takes her home but LaPearl has beaten him out, and, with his black makeup restored, is busy making bread when the Newlyweds arrive. A row ensues and LaPearl is discharged and forcibly ejected from the front door, not, however, before he has squashed a pan of bread dough on his irate master's head.

The comedy ends in the happy reconciliation of the Newlyweds and the humorous retreat of the pseudo negro servant. This picture is the first MinA release in which the famous circus clown, Harry LaPearl, appears, and on that account will be watched with unusual interest.

FRANK KUGLER MADE DIRECTOR FOR BOXOFFICE ATTRACTION

Frank G. Kugler, president of the Cinema Camera club, and chief camera man for the Box Office Attraction company, has been promoted to a director's position by William Fox, the president of the company.

Mr. Kugler is not only an expert camera man, but also an inventor, having invented a patent for eliminating scratches in camera, and a process that causes less friction. Some of the pictures that Mr. Kugler has directed and supervised are "Samson," "The Thief," "The Ordeal," "What Happened to Mary," in which Mary Fuller played the leads, and Capt. Swift.

Mr. Kugler resides in Newark, N. J., but we can forgive him for the reason that he is a gentleman and a credit to be known as a friend, regardless of living in Newark, he is full of praise and confided to me that he loves the motion picture business.

He also told me that his wife was a much more interested movie fan than himself; and that's going some, because he is so enthusiastic about the future that he just talks pictures all times of the day or night that you might happen to meet him. We wish Mr. Kugler all the success in the world as a director, and congratulate Mr. Fox on his wise selection.

MARIE DORO'S FIRST SCREEN APPEARANCE IN HER FOREMOST DRAMATIC SUCCESS, "THE MORALS OF MARCUS"

Had William J. Locke expressly written his famous novel and play, "The Morals of Marcus," for Marie Doro, he could not have improved upon the theme or the role, with their treasure of opportunity charmingly congenial to the talents and mannerisms of the youthful star. The five-part film version of this celebrated play with its original star, Marie Doro, will be released by the Famous Players Film company January 18th.

The picturesque oddity and originality of the charming play is further illuminated by the sweet wistfulness and captivating personality of Miss Doro. Her delicate beauty and appealing tenderness make her an ideal interpreter of the role of Carlotta, the slender and fascinating little refugee from a Turkish harem, and the central character of the play.

The portrayal calls for the greatest test of artistic ability and personal charm for, although at the inception of the story, Carlotta is a dainty, mischievous, insensuous slip of a girl, she develops rapidly as the action progresses, into a woman, with the profoundest depths of feeling and unconquerable love, and the interpretation requires versatility and trained intelligence to a marked degree, of which Miss Doro is the abundant possessor. Her immediate success in the role in the stage presentation of the play as produced by Charles Frohman, stamped her as an artist of remarkable attainment and established her as an American star of the highest rank.

The development of the plot unfolds one of the most delightful love stories that the stage has produced in years. The element of comedy is predominant, but there are many moments of pathos in the play, that effectively demonstrate the truth that all wisdom is folly save only that which has germinated in trials and sufferings.

The entire supporting cast is exceptionally well chosen, including such Broadway favorites as Eugene Ormonde, Julian L'Estrange, Russell Bassett, Frank Andrews, Wellington A. Playter and Helen Freeman, who in connection with the elaborate settings and the varied atmosphere of the subject, provide a film story that will not only be entertaining but long remembered.

IRENE HUNT SAYS "CLOTHES DO NOT MAKE THE MAN"

Irene Hunt, the attractive Reliance star, is now a firm believer that clothes do not always make the man. In the Reliance two-reel feature drama of newspaper life, in which Miss Hunt has the role of the sob sister, she disguises as a boy.

Director Fred A. Kelsey was staging several scenes in Santa Monica. While Miss Hunt was standing by in her boy makeup awaiting her cue to go on before the camera, a young chap approached her with the request for some "makin's." "I don't know what you mean" replied Miss Hunt. The chap turned away in disgust, muttering something about stuck-up dudes who didn't want to help a guy out with a smoke.

Director Kelsey then notified the young fellow that Miss Hunt was only a make-believe boy, while another masculine member of the company furnished him with the cigarette "makin's." Miss Hunt states that she now understands fully that "makin's" consists of papers and tobacco for rolling a cigarette.

"She certainly is a dead ringer for a boy," said the chap, who accosted Miss Hunt, to Kelsey, as he rolled his cigarette.

INCE TAKES CHINESE STOCK COMPANY TO SAN FRANCISCO—"CHINATOWN MYSTERY" UNDER PRODUCTION

A company of eighteen persons—embracing the principals in the cast and a number of actors from the Chinese Stock Company of Los Angeles—was taken to San Francisco last week to enact some scenes for "The Chinatown Mystery," an Ince production ready for release.

The trip was made to obtain the realistic background for that part of the story which is laid in Chinatown. Los Angeles has a section inhabited solely by Chinese but that in San Francisco is far better for the purpose and Producer Ince wanted settings that wouldn't have to be disturbed.

"NO LAUGHING MATTER" ONE OF BEST COMEDIES

One of the best comedy pictures ever produced was shown at a private exhibition by the Bosworth Features, called "It's No Laughing Matter," featuring Macklyn Arbuckle. Mr. Arbuckle as the poet, philosopher, postmaster, was undoubtedly the best character he ever attempted in pictures, and with the aid of a capable company of players was in a position to bring out many fine comedy points which stand out very well indeed. It was warmly received and should prove a big money-maker.

BOSWORTH BUSY WITH "NEARLY A LADY"

Hobart Bosworth is at present hard at work in the production of an Elsie Janis release, "Nearly a Lady," and is highly enthusiastic over the play. This production offers a delightful comedy that should win immediate favor.

In this picture the winsome little star appears as a Western girl who is affianced to an English nobleman and is at present encamped in the luxurious Fifth Avenue home of the Englishman's family. Adele Farrington has been aptly cast in the role of the dowdy little aunt and portrays the part as only she can. Work is going along at high speed on this play and everyone connected with its production is diligently contributing every effort to make it another success for Bosworth.

MARIE WALCAMP ATTACKED BY FEROCIOUS LION — HAS NARROW ESCAPE FROM DEATH

It takes a great deal of confidence to say that Henry McRae has overstepped even his own acknowledged ability as a producer of animal pictures, but it must be done. He has just completed a two-reel South African picture, dealing with the dangers of veldt and jungle which surpasses anything he has ever attempted before.

"The Terrors of the Jungle" is the title of the picture and in it are embodied all the conceivable terrors that are usually associated with life in the unknown heart of Africa.

It was in the taking of this picture that Marie Walcamp came closer to an early death than in anything she has ever worked in before, and had it not been for the timely action of Jerry Barnes, head animal trainer at the Universal zoo, the film would never have been completed.

King, the huge lion at the zoo was pressed into service for the picture, and, according to the plot of the story, he was to pursue Marie while she was roaming about the jungle looking for the trail to civilization. Through some mistake in signals, he was released before he should have been and, as Miss Walcamp turned to run from him, she slipped and fell to the ground with King hardly two leaps behind her.

With one leap, Mr. Barnes landed at her side just in time to strike King on the head with an iron bar and stop him in his rush. With a roar, the infuriated beast made another lunge towards them, only to meet again the heavy bar. That was enough. He turned and slunk snarling back into the jungle.

Miss Walcamp was removed in a half fainting condition to a place of safety where restoratives were administered. Half an hour later the work was resumed, King was released and the chase was on again, but this time, there was no hitch in the program and the scene was taken as intended.

"SPIRIT OF THE POPPY" MOST WONDERFUL MORAL PHOTOPLAY

"The Spirit of the Poppy," which is being put out by the Kinetophote as "the greatest moral photoplay ever written," was shown for the first time on Broadway this week, when it was put on the screen at Daly's Theatre, at Thirtieth Street and Broadway. In this film the "movie" fans have another drug picture to discuss; although one in which the sordid side is submerged to give rise to the psychological aspect of the effect of opium, cocaine, heoine and other like drugs on human character.

"The Spirit of the Poppy" was made last summer; some parts of it being under the supervision of officials of the revenue cutter service in New York. Many of the scenes were photographed with a regulation revenue cutter in use. Several operatives of the service appear in the picture.

A number of surgeons were called in to see the picture, as well as clergymen and police officials, and all placed their approval on the film. In the meantime ,the National Board of Censors passed the picture as it was with only two minor changes which were made by the producing company.

In "The Spirit of the Poppy" an effort has been made to show the drug evil by telling the story of the downfall of a wealthy artist and his wife, each of whom becomes addicted to drugs in an innocent way.

BERT LEVY IN WORLD FILMS

"BERTLEVYETTES"

That's The Name of the Newest Thing in World Film-o-graphs

Commencing on January 4, 1915, the World Film Corporation will make a weekly presentation of Bertleveyettes, in one reel, showing Mr. Bert Levy himself and his work.

Mr. Levy has been before the world for many years as a stage entertainer and the man and his work are familiar to millions. Now by the aid of the World Film's colossal organization in the United States and Canada, he and it will be offered to the eyes of many more millions of people. As illustrator, cartoonist, lecturer, writer, Mr. Levy is facile princeps; he entertains royalty and plutocracy, rich and poor; he is equally popular in the palace and vaudeville houses.

It is a delight to the eye and the mind to watch him, on the stage of a vaudeville house, draw his inimitable sketches of prominent people and see them projected life size on the screen. The celerity and artistry with which the pictures are made pleases and astonishes all, and they are not only life-like in size, they are also life-like in character; they are good likenesses.

In the World Film pictures, Mr. Levey is first of all personally introduced and he is not seen again though his pencil is seen deftly creating his masterly sketches on the screen. They originate, grow, and are completed under his masterly touch. At the start you are set guessing. As line and outline secrete, however, you get an idea of what is coming. Your interest expands. You are startled and excited; finally the picture of a familiar face flashes before you, and there is your likeness of a famous person on the screen. It is a very popular screen offering.

The first of the series is "Great Americans, Past and Present." Washington, Lincoln, Grant, Lee, McKinley, Woodrow Wilson and others. The second of the series will be "Famous Men of To-day"; the third, "Famous Rulers of the World"; the fourth, "New York and its People."

"IN THE LAND OF THE OTTER"

A Stirring Story Released by the Ince Companies

How a young quarter-breed Indian forfeits his right to marry the girl of his choice, because he overhears her statement that she does not love him, forms the basis of "In the Land of the Otter," a stirring story of the north woods, released by the Ince companies.

The leads are played by Frank Borzage and Jerome Storm, rivals for the heart and hand of the Factor's stepdaughter, which is ably done by Louis Glaum. A promise by the factor to wed his daughter to the man bringing back the biggest catch of furs in the springtime starts the rivals out on an industrious hunt. With the return of the men it is discovered that the quarter-breed has the biggest catch, but the girl refuses to marry him in spite of the mandates to her stepfather.

Later the quarter-breed proves his worth by detecting the girl's husband in the act of stealing from her stepfather. A domestic quarrel follows during which the girl is shamefully treated. She runs away and seeks solace with the quarter-breed, but he orders her to return to her husband, promising to come back for her when the occasion demands.

Virtually the entire story was produced in the shade of the big trees in Bear Valley, Cal., by Walter Edwards.

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MILLER'S THEATRE
HELEN GARDNER,
in "A Strange Story of Sylvia Gray."
Third Episode of "Exploits of Elaine"
"The Vanishing Jewel"

e the Cabaret Stars are Twinkling

ORIENTAL CAFE
WILBUR ROSS
Amusement Mgr.—Pianist
FLORENZE LOGAN
High-Class Balladist
FAY BRYANT
Rags
DELLA COMPTON
That's Aall
D. HOMEN QUIMBY
Singer of Irish Melodies

RATHSKELLER CAFE
HOWARD PATRICK
Piano
JEWELL EGAN
Hitchy Koo
BESSIE HILL
All Class
NELLIE KERN
Irish Beauty
FLORENCE MUNGER
Pianiste
EMERALD GREEN
Some Coonshouter

EW TURNER HALL CAFE
NOLA WICKERSHAM
Rag—Artist
LEO SUENEN
Violinist
GRACE GERSHON
The Dainty of Cabaret
LELIA RANDALL
From Frisco
ROSE TAYLOR
Balladist
DOT STACHINO
Spanish Balladist
PEGGY BLANCHARD
Pianiste—Whistler
LILLIAN DUFFEY
Popular Songstress
CLARA GRAHAM
Salt Lake Baby
LUCILE T. PAYNE
Violinist
FAY SISTERS
Singers and Dancers
EVELYN TURNER
Balladist

ASA VERDUGO SECUNDA
JIMMIE GUEST
Pionist
HAROLD E. JOHNSTON
Violinist Who's Different
BERT ROACH
Lyric Tenor
BILLIE FISHER
Just Rags
FRANKIE REYNOLDS
Some Eyes
YORBA & MARTINEZ
Dancers

LOUVRE CAFE
ALOIS MAIER
Swiss Yoddler—Characters

BISMARK CAFE
GLAYDA NEWTON
Chicago Soprano

HARLOW'S CAFE
EDDIE POMEROY
Amusement Mgr.—Pianist
STAGG & ANGELLOTI
Doubles
HELEN HORN
Ballads
McWILLIAMS-STENDAL & BALDWIN
The Versatile Trio
HELEN BECHTEL
Balladist

McKEE'S CAFE
GRACE LEE
Aumsement Manager—Dramatic Soprano
DOT CLAIRE
Blonde Ginger
GRACE FREDRIC
Sings Anything
MABEL VIVIAN
Rags—Ballads
CHARLES A. PRIESTE
Trap Drummer—Xylophone
LEON VAN BERG
Dramatic Tenor

JAHNKE'S CAFE
LEONARD C. STEVENS
Ivory Irritator
ALTA MAE
Operatic—Ballad
ART ULINE & LILLIAN ROSE
Coast's Favorite Duo

YOUNG CHINA CAFE
FAY PIERCE
Jianiste
VIOLET FRANKLIN
Rags—Ballads

BEACH

NAT GOODWIN'S CAFE

SANTA MONICA
FRANK KOCH
Pianist
DICK ROSSON
Violinist
MICHAEL PINGITORE
Banjoist
ROY BERRYHILL
Drums—Xyphonologist

SHIP CAFE—VENICE
BOB MALLORY
Entertainer de Luxe
"BUSTER" MARTIN
The Little Girl with the Big Voice
DICK COBURN
Characters

OCEAN INN—VENICE
EDDIE JEWELL
Amusement Mgr.—Pianist
VERA BURGESS
The Yiddisher Speed Ball
ART FAULKNER
Banjo
DICK MURRAY
Drums—Characters

LM STAR CREATES NATIONAL FAD

let MacMillan Introduces the oozy Into Society at Pasadena nd Starts New Slogan "Be a Woozy—Be Square"

ddy bears, billikens and kewpies, re! A worthy competitor has een discovered that will make ree of these tremble with fear hey lose their popularity. A reation has been introduced ociety by petite Violet Mac- in the daipti- s in the scovered the eminent s. It was first ntion of earthly the book called Girl of Oz," and he motion picture of

filming of this story lit- s brought into contact ique character and im- tely fell in love with him. Here r idea of the animal:

he woozy is the squarest animal e world. From the tip of his e little nose to the tip of his e little tail he is "on the e.' All about him pervades pirit of squareness,' and noth- make a woozy look or be . Whosoever adopts the s a mascot is the recipient of arest kind of luck.' To know y you must be square." s at Pasadena, California, that ozy was first introduced into and its success was instantaneous. The slogan "Be a Woozy—Be Square," became popular. Newspapers exploited it as "The Spirit of the West," because it can only thrive where things are square. Ladies now carry woozy vanity-bags, men woozy watch-fobs, children have woozy toys. Motorists have woozys on the front of their cars, knowing they will be given "half the road." A song called "The Waltz of the Woozys," has just been written by Louis Gottschalk, the well-known writer of light operas, and dedicated to little Violet.

Altogether it seems that the woozy—"The God of All Things Square"—is soon to become beloved by all America, just because little Violet MacMillan, "leading lady" of the New York Motion Picture Corporation, brought him to the attention of society and gave him the slogan of "Be a Woozy—Be Square."

SELIG JUNGLE SWEPT AWAY LAST YEAR, NOW REBUILT

The Selig jungle, swept away last winter when the dam of a small lake broke, has been restored. Nature performed the entire task. The weeds and other wild growth has returned thickly throughout the tortuous windings of this stream and swampland, while the rains have swelled the "rivers' 'and ponds to their former level. Also much new growth has appeared in extension of the locations made famous in such features as "Lost in the Jungle," "In Tune With the Wild," and similar noteworthy productions of special Selig favor.

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Harold E. Johnston, Violin
Billie Fisher, Rag Time Songs
Bert Roach, Lyric Tenor
Frankie Reynolds Balladist
Yorba & Martinez Spanish Dances
Casa Verdugo Cafe
736 South Spring

Who's Who in Cabarets and Why

(By N. E. Victor)

McKEE'S CAFE

The same high-class standard of entertainment still holds sway at McKee's, headed by Grace Lee, dramatic soprano and amusement director, one of McKee's well-known favorites; Dot Claire ,the ginger kid, who, on the termination of her songs, gets applause that would make any heart glad; Grace Frederic, Los Angeles' most popular character woman, who features ballads and rags with equal success; Mabel Vyvian, a nifty rag singer who is successfully singing. "I Wonder Where My Loving Man Has Gone?"; Leon Van Berg, one of this city's most popular tenors, and there's a reason; Charles A. Prieste, a skilled manipulator of the drums as well as the xylophones.

HARLOW'S CAFE

The entertainment at this well-known cafe is really wonderful and creditable to the efforts of not only Fred Harlow to corner the cream of the entertaining world, but also his amusement manager, Eddie Pomeroy who directs the cabaret and plays the piano with the same measure of success; McWilliams, Stendal and Baldwin, a versatile trio, fresh from eastern fields where they have been starring over the Keith circuit; Helen Horn, a balladist whose voice is certain to awaken memories, by the sweet haunting tone; Helen Bechtel another capable entertainer with winning ways; Stagg and Angelotl, are the afternoon entertainers, and an afternoon uptown is never complete without a trip down here to hear these clever girls at work, they play the piano, violin and sing singly as well as double in a manner that is sure to win your undivided admiration.

RATHSKELLER CAFE

There is always high speed here, and no wonder, with Bob Ritchie on the continual lookout for real entertainment; but at this writing, the same classy combination is holding sway and pleasing everybody with their clever work. Howard Patrick knows a trick or two about handling the black and whites, and proves this assertion nightly; Jewell Eagan is as clever as they make them, and the winning manner in which she puts over her songs is all to her credit; Bessie Hill looks class, and she is all of that—as to her songs, she needn't worry. Nellie Kern is a sweet singer of Irish melodies, and has an innumerable admirers of her clever work. afternoon's finds Florence Munger at the keyboard handling the keys with a dexterity that readily proves her worth, while singing, we find that talented as well as clever coon shouter Emerald Green, who keeps the speed ball rolling with some admirable work.

JAHNKE'S CAFE

If you know clever piano playing when you hear it, you are sure to second the already well-known motion, that Leonard C. Stevens is supreme on the keyboard. Lillian Duffy ,the popular songstress whose work is a by-word with particular people who appreciate clever entertaining; Clara Graham, fresh from Salt Lake triumphs and who bids fair to soon make herself as popular here as she was in Salt Lake; Lucile T. Payne, a girl who can sure fiddle and who has yet to see her equal on the violin; Fay Sisters, two well-known vaudeville performers who's singing and dancing is one of this cafe's brightest attractions; Alta Mae, an operatic balladist of renown whose singing leaves nothing to criticize; Art Uline and Lillian Rose, who have a clever, speedy way of putting over their songs which calls for repeated encores.

ORIENTAL CAFE

Amusement manager and pianist Wilbur Ross, heading an all-star combination of entertainers. Mr. Ross being a star of no small magnitude himself when it comes to playing the piano; Florenze Logan, high-class balladist who recently terminated a successfully long engagement at McKee's; Fay Bryant, entertainer embodying the last word in ragtime; Della Compton, a well-known favorite with this cafe's patrons; D. Homen Quimby who opened at this cafe after a successful engagement at "Ye Oregon Grill," Portland, Oregon.

YOUNG CHINA

Fay Pierce at the piano, always was and always will be, you'll hope so yourself once you've heard her; Violet Franklin, a clever girlish entertainer who can handle ballads and rags with equal facility.

NAT GOODWIN CAFE

Not only a classy combination reigns here but a clever one as well, and who have lately written a rag that will soon make history in the rag world, entitled "That Nat Goodwin Rag." The combination here is composed of that talented piano player, Frank Koch; that enspiring violinist, Dick Rosson; that phenomenal banjoist, Michael Pingitore ,and last but not least, that ever dazzling drummer and xyphonologist, Roy Berryhill.

SHIP CAFE

Try and beat this combination for class in the entertaining line and you'll be going some. "Buster" Martin, the stunning little beauty in wonderful creations of fashions' art, with the big voice; Dick Coburn ,the beach as well as this city's premier character man; Bob Mallory, a talented entertainer whose work attracts attention with encores not lacking.

OCEAN INN

Eddie Jewell at the piano is heading an aggregation of talented people whose entertaining is surpassed by none; Dick Murray is in a class by himself in the character line, certainly has a great number in "Ach, How That Woman Could Cook"; Vera Burgess is a nightingale who can warble delightfully; Art Faulkner on the banjo is ever refreshing.

LOUVRE CAFE

Alois Maier's phenomenal stay at this popular cafe of a year and a half some time ago, is soon to be duplicated if we are to go by his popularity with the patrons here. Mr. Maier is one of this city's most talented as well as popular entertainers—sings his songs in three different languages, besides doing character as well as straight work.

Glayda Newton, celebrated her return to this cafe in great style which more than attests to her popularity. Known as the Chicago soprano, she is at the present moment one of this city's cleverest entertainers.

CASA VERDUGO SEGUNDA

This cafe is not only known as the city's best, but also famed for the excellence of its entertainment which is ably directed by Jimmie Guest at the piano, a rattling good fellow as well as excellent manipulator of the ivories; Harold E. Johnston, the violinist who's different who successfully closed a ten-weeks' engagement at McKee's, and whose work is already attracting attention by its excellence; Billie Fisher, the just rags girl, a entertainingly clever entertainer who renders rags with great success; Bert Roach, the southwest's enthralling lyric tenor, whose singing is the by-word, in the local field and who features with success his own compositions, which give great credit to his budding genius; Frankie Reynolds, a high-class balladist whose clever work attracts attention at all times; Yorba and Martinez, the well-known Spanish dancers whose terpsichorean activities is the talk of the town.

ONE YEAR OF THE JESSE L. LASKY FEATURE PLAY COMPANY

First Anniversary of this Concern Shows Notable Achievements
Lasky Features Mean Permanent Artistic and Financial Success
Great Productions Now Being Prepared

At the conclusion of the first year of its existence, the Jesse L. Lasky Feature Play Company has already attained the highest artistic standing of any organization producing picturizations of famous dramatic and literary works. This statement is made with assurance because the productions of the company stand as positive proof of the assertion. Within the period of twelve months, the Lasky Company has been organized and has grown from unpretentious beginnings to its present place of unquestionable importance in the artistic world.

The crowding of so many events into the brief time of one year is an achievement in itself. That the Lasky Feature Play Company has excelled all other moving picture concerns in the history of this industry for rapidity of organization, speed of achievement and magnitude of success, cannot seriously be doubted. The seventeen productions which have been released up to date, constitute in themselves, one of the most formidable arrays of film productions in the world, not because of the number, which is yet comparatively limited, but because of the uniform importance of the subjects, the superior art of the productions and the wide fame of the stars who have appeared in these offerings.

The history of the Lasky Company is the history of a task concentrated in the hands of three young men—Mr. Jesse L. Lasky, who is the president of the company and may be said to direct its artistic policies; Mr. Samuel Goldfish, who is the treasurer and general manager of the concern, and directs the activities of the company in all its phases; and Mr. Cecil B. De Mille, the noted dramatist and stage director, who has given up all his interest in the legitimate stage to become director general for the Lasky productions, and who has contributed largely to the success of the organization.

The history of the Lask Feature Play Company, up to Lasky Company time, may be divided into two periods—the period before the organization of the Paramount Pictures' Corporation and the subsequent developments. Before the Paramount came into existence and the Jesse L. Lasky Feature Play Company became the essential manufacturing organization for that system of releases, the Lasky Company had already manufactured and put upon the market with notable success, the following presentations: Dustin Farnum in "The Squaw Man," Edward Abeles in "Brewster's Millions," Edmund Breese in "The Master Mind," Thomas W. Ross in "The Only Son," Max Figman in "The Man on the Box," and Robert Edeson in "The Call of the North."

Productions from the first Paramount release up to the present time include Dustin Farnum in "The Virginian," Max Figman in "What's His Name," Robert Edeson in "Where the Trail Divides," Edward Abeles in "Bobby Burnit," and "Ready Money," Charles Richman in "The Man From Home," Theodore Roberts in "The Circus Man," Bessie Barriscale in "The Rose of the Rancho," H. B. Warner in "The Ghost Breaker," Dustin Farhum in "Cameo Kirby," 'and "The Girl of the Golden West" with an all-star Lasky-Belasco cast.

Perhaps the most noteworthy achievement of the Lasky Feature Play Company during the first year of its existence has been its affiliation with Mr. David Belasco and the consequent productions in picturized form of all Mr. Belasco's most famous dramatic offerings.

"The Rose of the Rancho" and "The Girl of the Golden West" have already been released and the unqualified commendation of the public is a matter of record. Blanche Sweet has already begun work for her Lasky production as the star of the Lasky-Belasco picturization of "The Warrens of Virginia," which is the next film to be presented by Mr. Lasky in association with Mr. Belasco and which is definitely announced for February 15th.

"The Warrens of Virginia" will be followed by "The Woman," which will be enacted by a special star cast, and by the "Governor's Lady." One of the most recent notable additions to the list of dramatic stars who have consented to appear on the screen under the Lasky management is Miss Edith Wynne Matthison, the internationally famous dramatic actress who is to play the title role in this last named Lasky-Belasco production. Mr. Wallace Eddinger has also signed a Lasky contract.

Plans are now well under way for the making of picturizations of such other Belasco presentations as "Sweet Kitty Bellairs" and the "Darling of the Gods." It is conceded on every hand that, by the managerial stroke of this alliance with Mr. Belasco ,the nature of whose genius has made his dramatic productions especially picturesque and suited for filming, the Lasky organization scored the greatest tour de force of the season.

In addition to the alliance with Mr. Belasco, the Jesse L. Lasky Feature Play Company has made several productions in association with the Liebler Company and has produced films founded on novels by the most noted men of letters, such as Harold McGrath, George Randolph Chester and George Barr McCutcheon.

It is the ambition of the Jesse L. Lasky Feature Play Company not only to extend in breadth but in height of achievement; to make Lasky productions absolutely the best now and at all times.

CARLYLE BLACKWELL'S CAIRN

Carlyle Blackwell of the Favorite Players has registered with the American Geographical Society the Blackwell type of cairn. This step was taken by him in the course of the production of "The Last Chapter," a photoplay from the story by Richard Harding Davis.

Explorers usually register with an accepted geographical or exploration society a type of cairn which he thereafter uses to mark the spot which he may so desire to mark, or to preserve the records of his expedition. The Blackwell cairn consists of a cairn three feet high, with a three-foot base, and, as is customary, a hollow interior for the reception of records, etc., and a second cairn, not to exceed one foot in heighth, and not to contain more than six stones lying four paces north by east of the master cairn.

The Blackwell type of cairn is plainly shown in one of the scenes of "The Last Chapter," where Donald Gordon marks the spot and deposits his records of the discovery of the lost river, which lost river is the cause of his African explorations.

FRANK FISHER BENNETT RETURNS TO RELIANCE

Frank Fisher Bennett, the well-known juvenile leading man, has returned to the Reliance after an absence of several months, and is appearing in the Reliance two-reel feature, "Heart Beats," with Francelia Billington, Sam de Grasse and F. A. Turner.

"Heart Beats" is being directed by Jack Adolfi.

Bennett made quite an extended tour of the east during his absence, but says there is no place like Southern California.

LYSTER CHAMBERS DOES WONDERFUL WORK IN "SPAN OF LIFE"

"Heavies," that is, good "heavies," are not so common that they can be picked up anywhere, and Edward Mackay who directed "The Span of Life" for the Kinetophote is congratulating himself on the work of Lyster Chambers, who was picked for the villian in the late Sutton Vane's famous melodrama of that name just released by the Kinetophote. Mr. Chambers had never played in a picture before, although he had been on the stage for twelve years, and his excellent characterization of the role of Dustan Leech was like that of a veteran of pictured drama.

Mr. Chambers is an American actor who has played with Rose Coughling, Willie Collier and other well-known stage stars. His appearance with Mme. Kalish as leading man will long be remembered by admirers of that noted stage woman and her supporting companies. Still later, Mr. Chambers found success in the part of Leland in "Deep Purple." Following, he was starred for four years in a vaudeville sketch called "The Operation," and then played with Mme. Simone. When the all-star cast for "The New Henrietta" was selected he was among the principals. He has also had considerable experience in stock companies. Mr. Chambers found a character well within his art in "The Span of Life," and it is very probable that he will be found in other pictures. He likes the work and seems particularly adapted to it.

Walter Edwards, Frank Borzage, Jerome Storm and others of the Ince companies demonstrated their ability as marksmen recently while they were at Bear Valley, Cal., producing "In the Land of the Otter," a story of the north woods released by the New York Motion Picture Corporation. Among the "props" taken on the trip were several dozen skins, needed for use in the production. Shortly before noon of the first day in the mountains, a property man carrying the skins to the location, accidentally dropped them over the edge of a precipice. Director Edwards was in a quandry, not knowing whether to send to Los Angeles for another supply or to postpone the taking of the scene. The Borzage suggested that the men of the company go hunting. They did—using the rifles and shotguns of the outfit—and returned at dusk laden with more skins than they had originaly had taken with them from the studios at Inceville.

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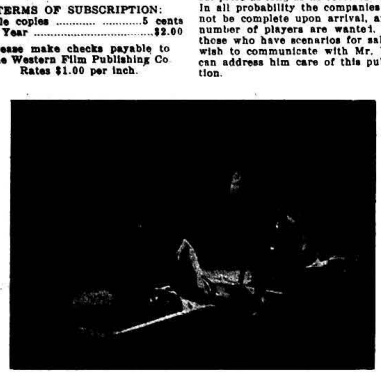


Edwin August, Cutting Film.

MR. EDWIN AUGUST ON AN INTERESTING SUBJECT

By "Beanie" Lubinville Zeidman

Much has been published in relative to most every phase of the Motion Picture industry, the photography, developing, printing and scenario writing, but one of the most important branches of the new art has received little or no discussion.

The writer is alluding to the cutting and assembling of pictures. We all know that D. W. Griffith, "King of Producers," attributes the success of his photodrama to the method in which he cuts and assembles his productions. However, we are not going to deal with Mr. Griffith in this article, but with a man, who, although young in years, is gaining an unusual amount of recognition for the manner in which he assembles his photoplays. That man is Edwin August.

Here is what this popular actor, author, and producer has to say on the subject. "Proper cutting of pictures is just as essential as good stories, photography or players. No matter how good a story is, if it fails to contain proper continuity, snappy action, comedy and consistently connected scenes, you are just as far from having a successful photoplay as you would be if you were dealing with a poorly conceived idea.

On the other hand, you can improve the tempo of a poor theme with accurate cutting and assembling. In my estimation the flash back system, which by the way was originated by D. W. Griffith, is safest for a producer if he is capable to have in mind when he is cutting his first print.

I have witnessed pictures run off in which producers who did not study this phase of the business thoroughly; tried to insert the flash back system in their film productions, but the results were a crime. His picture was well directed ,excellently played, but it failed to appeal—why? because his action lagged and his characters were not properly connected.

To demonstrate that what I say is true—if this same story was fairly photographed and played and properly cut, there is no doubt in my mind, as to its pleasing results. Many film productions are really spoiled by improper cutting. Somehow or other some manufacturers do not realize how delicate a thing it is.

I trust that the following year will be instrumental in bringing the realization to the manufacturers, that good cutting is absolutely necessary in order to complete the successful photoplay.

MEMBERS OF DE LUNA CLUB GIVE DINNER TO CHARLES RAY

Members of the De Luna Club—an exclusive organization composed solely of some of Inceville's actors—bestowed enjoyment upon themselves the other night and they're still talking about it at the studios. The fun began with a banquet to Charles Ray, leading man with the Ince companies. Then, when the "small black" had been consumed, the merry-makers repaired to Venice, Cal., intent upon attending, en masse, the weekly boxing bouts at the Venice Athletic Club.

As they approached the entrance to the arena, J. Barney Sherry, one of the most popular members of the clan, dug deep down into his pockets with the announcement that he would defray the expenses of admission. A choral protest arose from the throats of the others, each of whom signified his desire to meet the bill. In friendly argument over financial obligations they stood upon the sidewalk for all of fifteen minutes. Finally, Frank Borzage burst into laughter. They all wanted to know "what" was the matter? Borzage recovering his composure, pointed to a big placard outside the building. It read, "Unforseen circumstances have compelled the management to postpone the bout until tomorrow night."

There is no doubt that disappointment filled the clubmen, but they banished their gloom while en route to their bachelor quarters by entertaining a trainful of passengers with the horns and pop-guns. Mack was arrested.

ECLAIR COMPANIES PREPARE FOR STUDIOS IN LOS ANGELES

Will Have Six Working Companies Within Short Time

General Manager R. Levy of the Eclair Film Co., Tucson, Ariz., has arrived in this city with the object of erecting studios for a number of producing companies. It is expected that the first picture will be started within a fortnight, and we wish to call the attention of scenario editors to the fact that Mr. Levy is in the market for high class stories. He is looking for the best only and has no set price as long as he receives value. In all probability the companies will not be complete upon arrival, and a number of players are wanted. All those who have scenarios for sale or wish to communicate with Mr. Levy can address him care of this publication.

"BILLIE" WEST MAKES WONDERFUL STRIDES AS MOTION PICTURE ACTRESS

Perhaps none of the film favorites have risen more rapidly in public favor during the past year, than has "Billie" West, one of the Majestic stars. She is a product of Kentucky, the state that has long been known as the home of beautiful women. Miss West was born in Louisville and educated at the Cedar Grove academy.

Ambitious to become an actress, she went to Chicago where she joined the Essanay. A few weeks later she became affiliated with Selig, where she played small parts. After remaining with this company for several weeks she went on the road in the musical comedy "The Floating Princess." After the season with "The Floating Princess," Miss West went to Milwaukee where she joined the Davidson Stock Company. Here she remained three weeks and then she jumped to St. Louis where she became a member of the Grand Stock Company. She spent fourteen weeks with this organization and then she journeyed to New York where she joined the Madame Sherry Company. At the close of this engagement, Miss West went back in pictures and was engaged to play ingenue and comedy roles for the Vitagraph. Here she remained for six months and then she joined the Pathe forces, where she continued to play dramatic and comedy roles.

After spending several months with the Pathe Company, Miss West joined the American Company, where she was featured in numerous western and society Flying A productions. She came to the Majestic, July 4, 1914. Her first appearance in Majestic pictures was in "The Love of Columbia," where she scored a decided hit in the role of Columbia, the Spirited girl. She appeared later in "The Thief and the Book," "Article 47," "A Pair of Cuffs," "The Wheels of Destiny," "The Body in the Trunk," "The Angel of the Gulch," "Texas Bill's Last Ride," and other Majestic features.

Miss West's father owns a big stock farm in Mayfield, Ky., and it was here that she learned to ride. She literally lives in the saddle and learned to ride horseback almost as soon as she learned to walk. She is a superb horsewoman and a great lover of horses. Her mother's people were warm friends of General R. E. Lee, the famous Southern general, and Miss West's mother was named Lee in honor of the famous Southerner. Miss West's full name is "Billie" Lee West.

While Miss West is an excellent horsewoman and possesses a fine lyric soprano voice, her chief delight is collecting rare old antiques and curiosities. Her den at her home is littered with Indian blankets, miniature Chinese dragons, hand-carved ebony elephants, dogs, a piece of totem pole, rugs and other odds and ends that have come from all corners of the globe.

When Miss West left the Kentucky school, she went to Europe to enter a school in Paris. After remaining here a few days she became dissatisfied with the manner in which the French school was conducted, and went around the world. It was while she was enjoying her experience of globe trotting that Miss West developed the mania for collecting relics.

Twelve trunks were required to hold the results of her collections when she returned home. A piece of stone chipped from one of the Egyptian pyramids; a small quantity of rock from the sphynx ;several stilettos; a number of knives, swords and pistols from various African and Asiatic countries, are included in her collection. Miss West had a narrow escape from being arrested and imprisoned when she tried to knock off a finger on one of the Indian idols in a Buddha temple near Calcutta, India, to add to her collection. A hurried appeal to the American consul at Calcutta barely saved her from arrest.

Miss West recently received a valuable Persian rug from a Persian army officer, who wrote that he had recently seen her in a picture in London and admired her greatly. He added that the rug had been used in his family for generations and had been presented to his ancestors by a member of the body guard of Mohammed. According to the tradition of the rug, Mohammed used the rug when praying.

The Persian concluded with asking Miss West to be his wife, stating that he had fourteen other wives.

Two rooms at her home in Los Angeles have been pressed into service to hold the results of her globe trotting.

Miss West has large black eyes, overshadowed with long dark lashes, black curly hair and a wondrous clear complexion. She possesses a tall, willowy figure, measures 5 ft. 5 in. in height and weighs 118 lbs. Her natural inheritance of the Southern girls' characteristics makes her especially adapted to portraying strong romantic roles. She is seen at her best when compelled in an instant to change her role from the laughing, roguish care free girl ,to the feeling tense, strong emotions of a suffering woman.

Miss West is extremely versatile in her interpretations and is equally at home in light dramatic situations or in heavy tense emotional roles. Her good looks, augmented by a natural ability to express any emotions called upon to portray, without useless gestures or unnatural facial expressions, is one of the reasons that Miss West now occupies such a prominent niche in the general public's hall of fame—the motion picture screen.

EDITH JOHNSON'S FACE VERY FAMILIAR

Posed Formerly for Eastman Kodak Company

A little studio mystery which has puzzled picture "fans" throughout the country during the past ten months in connection with a new but familiar face upon the screen, under the Selig brand, has been explained. The lady is Miss Edith M. Johnson, leading lady at the Selig Jungle-Zoo, Los Angeles. Many inquiries have been received regarding this actress; most writers have confessed the features were perfectly familiar, but none could "remember" which company she was with formerly. They were on a blind trail. Miss Johnson was the posing beauty for the Eastman Kodak Company previous to her advent into pictures with the Selig seen everywhere in various poses, on Company. Her beautiful face was the pages of leading magazines, upon beautiful booklet covers and etched upon folders of artistic design. Miss Johnson's success in pictures was almost instantaneous. An artistic temperament in addition to beauty and a distinctive individuality, stamps all her work.

WM. E. WING WRITES MULTIPLE REEL STORY

William E. Wing has written a multiple reel story of the physic phenomenon for the Selig Polyscope Company. The title is "The Wolf Girl," and raises a question which surmounts the purely psychological.

4 Only Four More Weeks 4

Contest Closes February 13th, 1915

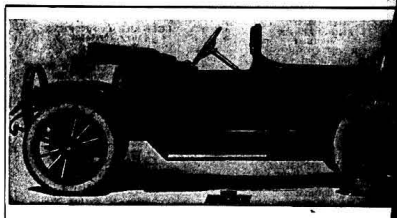
Winners of the Prizes will be announced on the night of the Photoplayers' Revue

STANDING OF CANDIDATES

Contestant—	Studio	Votes
Fred Kley	Lasky	460,300
Grace Cunard	Universal	396,700
Ella Hall	Universal	361,600
Jackie Saunders	Balboa	307,250
Irene Hunt	Reliance	268,450
Cleo Madison	Universal	233,450
Myrtle Stedman	Bosworth	159,400
Victoria Forde	Universal	125,150
Edythe Sterling	Frontier	50,300
Dorothy Davenport	Crown	37,550
Violet McMillan	N. Y. M. P. Co.	32,050
Dorothy Gish	Reliance	28,350
Mae Marsh	Reliance	25,400
Courtenay Foote	Bosworth	25,050
Stella Razeto	Selig	25,000
Mabel Normand	Keystone	16,100
Charles Chaplin	Essanay	15,100
Signe Auen	Reliance	15,000
Carlyle Blackwell	Favorite Players	15,000
Margarita Fischer	American	14,050
W. Chas. Robinson	Biograph	13,000
Margaret Gibson	Vitagraph	12,900
Ruth Hartman	Favorite Players	12,000
Dorothea Farley	Albuquerque	11,450
George Larkin	Universal	10,350
Howard Hickman	N. Y. M. P. Co.	10,300
Louise Glaum	N. Y. M. P. Co.	10,200
Helen Holmes	Kalem	10,100
Bessie Barriscale	N. Y. M. P. Co.	10,050
Dot Gould	Sterling	10,050
Adele Lane	Selig	10,000
Douglas Gerard	Favorite Players	9,050
Cora Drew	Reliance	7,050
Lucille Younge	Navajo	6,600
Pauline Bush	Universal	5,450
Donald Crisp	Reliance	5,450
Ray Gallagher	Universal	5,350
Ford Sterling	Sterling	5,350
Chas. Rey	N.Y.M.P.Co.	5,300
Laura Oakley	Universal	5,200
Rhea Mitchell	N.Y.M.P.Co.	5,050
Gypsy Abbott	Favorite Players	5,050
Edwin August	Eaco	5,050
Billie West	Reliance	5,000
Bob Leonard	Universal	5,000
J. Warren Kerrigan	Universal	5,000
Louise Lester	American	5,000
Edna Maison	Universal	5,000
Wm. Garwood	Universal	5,000
Wm. D. Taylor	Favorite Players	5,000
Anna Little	Universal	5,000
Henry Otto	American	5,000
Eddie Lyons	Universal	5,000
Lee Moran	Universal	5,000
Al E. Christie	Universal	5,000
Ed. J. LeSaint	Selig	5,000
Tom Mix	Selig	5,000
Elizabeth Burbridge	N. Y. M. P. Co	5,000
Richard Stanton	N. Y. M. P. Co.	5,000
Romaine Fielding	Lubin	5,000
Mary Fuller	Imp	5,000

Now is the time to get busy. Get amongst your friends for Subscriptions and Advertising, they will gladly help you. Every vote counts. Our Advertising Men will be pleased to call on anyone you may suggest. If there is anything you do not understand in regards to the contest, we will be pleased to answer any questions you may ask.

Grand Capital Priz



CHEVROLET
1915 "Royal Mail"

GRAND CAPITAL PRIZE—
1915 Chevrolet "Royal Mail" car on exhibition at the Chevrolet Automobile Co., Pico St., at Hope.

UPRIGHT PIANO—
On exhibition at Geo. H. Barnes' Piano Co., 131 South Broadway

SOLID GOLD WATCH (Ladies' or Gents)—
On exhibition at S. Nordlinger & Sons, 631-633 South Broadway (Value $50.00)

SUIT (to order)—
From Chas. Levy & Sons, 448 South Spring (Value $50.00)

LADIES' SUIT (to order)—
From Kleinberger Ladies' Tailoring Co., 702 Pantages' Bldg., value

LADIES' OR GENTS OVERCOAT—
From Nebraska Clothing Co.

SUBSCRIPTIONS:

During the Photoplayers' Weekly Co votes will be allowed on Subscriptions accordi the following schedule:

1-year subscription	$ 2.00	2,000 votes
2-year subscription	4.00	4,000 votes
3-year subscription	6.00	6,000 votes
4-year subscription	8.00	8,000 votes
5-year subscription	10.00	10,000 votes
6-year subscription	12.00	12,000 votes
7-year subscription	14.00	14,000 votes
8-year subscription	16.00	16,000 votes
9-year subscription	18.00	18,000 votes
10-year subscription	20.00	30,000 votes
11-year subscription	22.00	35,000 votes
12-year subscription	24.00	50,000 votes

ADVERTISING:

During the Photoplayers' Weekly Contest, votes will be allowed on Advertising according to the following schedule:

$ 1.00 advertisement	1,000 votes
2.00 advertisement	2,000 votes
4.00 advertisement	4,000 votes
6.00 advertisement	6,000 votes
8.00 advertisement	8,000 votes
10.00 advertisement	10,000 votes
12.00 advertisement	12,000 votes
15.00 advertisement	15,000 votes
20.00 advertisement	20,000 votes
25.00 advertisement	25,000 votes
30.00 advertisement	30,000 votes
50.00 advertisement	75,000 votes

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January 23rd, 1915

THE OFFICIAL PUBLICATION OF THE PHOTOPLAYERS, INC., LOS ANGELES, CAL.

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PRINCESS IBRIHIM HASSAN UNDER DIRECTION OF UNIVERSAL COMPANY

Pursued by a corps of spies, alleged to have been hired by her husband for the purpose of preventing her arrival at the coast, Princess Ibrihim Hassan, former wife of the newly appointed Khedive of Egypt, recently arrived in Los Angeles, where she is under contract to play the leading role in a series of pictures to be made by the Universal Film Company, depicting some of the less fascinating phases of life in the Oriental harem.

The Princess, formerly Miss Ola

Princess Hassan in Her Harem Gown.

Humphrey, is an American by birth and parentage. Last summer she caused quite a furor of excitement in newspaper circles by marrying into the harem of Prince Hassan, cousin to the Khedive. The story was flashed 'round the world and then people settled back to await developments. The developments have come in the form of divorce proceedings instituted by the wife and a desire on her part to put before the world something of what one must undergo to hold a place of any consequence in the harem of a prince of the Orient.

In view of the fact that she regarded herself in danger from spies, arrangements were made by the Universal Film Company for a cordon of Los Angeles police to meet her at the station and protect her from any possible danger that might threaten.

Hurried into a waiting auto, she was taken imediately to the home of a friend where she will remain in seclusion until a start has been made on the serial.

Burton King, better known as the "mystery director," will have charge of the production of the six installments. They will be completed as soon as possible, although the understanding now is that they will be held until they have all been completed when they will be released daily for one week, instead of releasing them weekly for a longer period of time.

Princess Hassan in Her Harem Gown.

Mr. I. Bernstein, General Manager of Universal, and Laura Oakley, Chief of Police of Universal City Company, Greeting Princess Hassan at Santa Fe Station.

CARLYLE BLACKWELL DELAYED

Carlyle Blackwell, who was expected in New York at this time, has found it necessary to postpone his trip until some time in the future. The press of business at the studio in Los Angeles has been so great that he finds he is unable to leave. Such of his friends as had expected to see him in New York will be glad to know that his trip is only postponed for the present and not abandoned.

ALLEN CURTIS PRODUCES "LADY RAFFLES," A COMEDY

In the "Mysterious Lady Raffles," a joker burlesque detective story, Max Asher is called upon to make ten different changes in order to portray the detective's designing ability.

The persons who have never seen a picture produced do not realize what a blood-sweating job this is; especially when the changes take place every five minutes; and, also, when a goodly troupe of actors and an energetic director are tearing their hair in order to "make history."

The story is indeed a laughable burlesque on the modern detective picture and the efforts of Dick, the marvel, to capture the lady burglar are uproarous.

PAUL POWELL, NEW DIRECTOR OF RELIANCE CO.

Paul Powell has been added to the rapidly increasing number of directors at the Majestic-Reliance Hollywood studios, and is producing the two-reel feature comedy drama, "Lost—Lord Lovell," written by W. Carey Wonderly. Dorothy Gish is featured, with Frank Bennett playing the lead. Catherine Henry and Chet Withey are the other principals in the cast.

Dorothy, is an ill-treated maid of all work, falls in love with a butler, who is later discovered to be a rich nobleman in disguise. The part of the maid of all work gives Miss Dorothy excellent opportunities for displaying her exceptional ability along comedy lines.

"Lost—Lord Lovell" will be a Majestic release as part of the Mutual program.

DUPLEX DOUBLE EXPOSURE CAMERA INVENTED BY DAVID HORSLEY

David Horsley, who has long stood foremost in the ranks of inventors of motion picture apparatus, has just perfected a camera which takes two exposures and makes two separate double exposed negatives at one time.

Mr. Horsley has been working over this idea for a long time, and is greatly elated over his success.

The new duplex exposure camera is already in use in the Centaur studios in Bayonne, and has demonstrated its thorough practicability in [illegible] test. The possibilities opened up by Mr. Horsley's astonishing device are almost without limit. Both the vision and the scene are made at one time, and either or both may be faded in or out by an independent controller. The mechanism is operated by a spring motor, which can be set to any speed from one to twenty-four that may be desired. This motive device enables the camera man to give his attention to the more important details in photography. The duplex negative is made merely as an insurance against any defect in, or accident that might happen to, a single negative, such as static, scratching, errors in the developing, etc., thereby obviating the necessities of costly retakes.

Some of the effects that have already been accomplished with the new camera are most weird and startling. In one protean comedy several different human heads change and alternate on one body with startling rapidity. And the illusions are said to be perfect. In another test a lion is seen eating peacefully out of the same plate with a little girl.

Another great advantage, as great in its way as the effects, is the time and money which will be saved by the Horsley camera over the double exposure method now in general use.

In the first place, as both the scenes and visions are made at one time and in one location, the same light is used for each. Under the present method scenes and visions are made at different times, and the negative has to be rewound with exactness, and the acting in the second exposure timed with minute precision. Any error, however slight, will spoil the entire effect, and the work has to be done over and over any number of times, until the combination has been accuately obtained. The Horsley camera, by making both exposures on the same film at the same time, entirely eliminates these wastes and uncertainties, and proportionately reduces the cost of production.

Another unique feature which adds wonder and broadens the scope of Mr. Horsley's invention is a device which registers the words spoken by the character right on the picture, so that speeches and necessary subtitles are read as the scenes are being unfolded.

HARRY REVIER PRODUCES NEW TWO-REEL FEATURE AT LUBIN PLANT

That a game of poker generally runs like a Rex Beach romance will be shown in a two-reel feature written and produced by Harry Revier. All sub-titles are sentences, which are generally used during a poker game, and the best hand—wins the girl.

As soon as this picture will be complete, Mr. Revier will go to the Kalem Company in Glendale, where he will produce a number of features.

WM. GARWOOD TO PRODUCE OWN PICTURES

William Garwood, the Imp-Universal Star, is to produce his own pictures in the future. Mr. Garwood has not been able to get certain artistic effect from his pictures in the past, and has made an agreement with the Universal Co. to produce his own pictures along the lines laid out by him.

Mr. Garwood begs to be remembered to all his Coast friends, and sends his regards to all. He is looking and feeling fine and only work twenty hours each day, and the balance he spends reading scripts and scenarios.

LIFE PHOTO ELECT OFFICERS, PLAN POLICY FOR YEAR

At the first annual meeting of the stockholders of the Life Photo Film Corporation, held January 7, at the offices of the company, 220 West Forty-second street, the following officers were elected for the ensuing year: Edward M. Roskam, president, Bernard Loewenthal, treasurer, Jesse J. Goldburg, secretary, Francis H. Tobias, first vice president, and I. Abrahams, second vice president.

A financial statement of the affairs of the company was presented to the stockholders, made by the auditors of the company. Although the company had been unfortunate in the past year, having encountered such difficulties as their eviction from the 101st street plant by the Fire Department, and the opposition on the part of the various boards of censors throughout the country to the releasing of "The Ordeal" of the present time, the financial affairs of the company are more than sound, showing a substantial net profit on the business of the year, in addition to which the assets of the company at present exceed the total capital stock of the corporation by more than 75 per cent.

COMPLETE CASTS OF "THE WARRENS OF VIRGINIA"

The Jesse L. Lasky company now announces, through Mr. Samuel Goldfish, the complete cast selected to support Blanche Sweet in the Lasky-Belasco production of "The Warrens of Virginia," which is to be released on February 15th and is now nearing completion. The supporting company includes James Neill, Mabel VanBuren, P. E. Peters, House Peters, Dick La Reno, Sydney Deane, Ramond Hatton, Milton Brown, Dick La Strange, Lucien Littlefield, Gerald Ward, Mildred Harris and Mrs. Lewis McCord.

BARON ERIK von RITZAU LEAVES HOSTITAL

Recovers from Serious Accident

Still wondering how he ever came out alive from an automobile accident, which placed him for six weeks into a hospital with half a dozen broken bones, Baron Erik von Ritzau visited our office yesterday, but not quite fully recovered. The Baron has formerly been connected with the American and Mutual studios, where he has given much evidence of his talent. At the present time he is not quite able to accept any engagements; but hopes soon to be able to do so. The Baron speaks very highly of the many friends he has found during his sickness, who have helped him in every respect.

BOXES FOR PHOTOPLAYERS' BALL ON SALE NOW.

The sale of tickets for the Photoplayers' Ball, under the auspices of the Photoplayers' Club, has begun. Every studio has a representative who is holding tickets for sale. You will not have to go far to get your tickets. Boxes are exclusively in the hands of Douglas Gerard. These tickets must be bought now. There are only a limited number of them and it is essential to secure them immediately. All orders must be accompanied by CASH. Mr. Gerard may be reached by phone at the Favorite Players' studio, Allesandro Street, Euendale, during the day or at the L. A. Athletic Club or Photoplayers' Club during the evening.

ALLIANCE PUBLICITY CAMPAIGN BEGINS

With the departure of Frank Frane last week for an extended tour of New Yoork state, the country wide publicity crusade of the Alliance program began.

General Manager Cobe has been busy for some weeks past working out the details of this project, and this week will see three more representatives carrying the Alliance banner leave New York for the South and West.

Ben Abrams, who just returned from the preliminary operations in New England, will cover Pennsylvania first and then work his way southward. Arthur Rosenbach is slated to represent the Alliance in the Middle West, and Leonard Geisenberg, who just made a flying trip last week to New York from the western and coast states, will return to this territory and resume his end of the campaign.

"A MODERN NOBLE" PRODUCED BY INCE CO.

Violet McMillan Plays Lead

One of those absorbingly interesting dramas of love and sacrifice, which beautifully exemplifies the burning devotion of a German peasant girl for her aristocratic husband, is soon to be released by the companies of Thomas H. Ince, under the title of "A Modern Noble." It has just been completed at the Inceville studios of the New York Motion Picture corporation in California, and from advance accounts of the production it is one of the most elaborate of its kind ever turned out by Producer Ince.

It tells the story of Ludwig Von Hoffman, son of a German nobleman, who marries Gretchen, daughter of an inn-keeper. The youth's father disowns him and he becomes a fisherman. In the hope of effecting a reconciliation, Ludwig writes to his father and the reply falls into the hands of the young wife. She decides to put herself out of the way for the sake of her husband, and leaves him a note announcing that she is going to drown herself. She is rescued by the nobleman's driver, however, and the Count, anxious to restore his son's reason, which Ludwig loses when he finds Gretchen's note, decides to forgive and forget.

In the cast are Thomas Chatterton as Ludwig, Violet MacMillan as Gretchen, and Herschel Mayall as the Count Von Hoffman. Jay Hunt, directed the production.

UNIVERSAL CITY ERECTS WESTERN TOWN IN ONE DAY

One day was the allotted time for the Universal ranch force to erect an entire western town for Director Jacque Jaccard. One day—may it be mentioned—was entirely sufficient for Universal's "clock-work" mechanics, for at the ending of said twenty-four hours there stood in stern array two score buildings that bore the earmarks of the good old frontier days.

ALL COMEDY FILMS, INC., TO RELEASE THROUGH CRITERION

The All Comedy Films Inc. have moved their offices to the Mecca building, and will hereafter release through the Criterion Program to lead the life of a criminal, despite his attempts to reform.

The first notable success scored by They are about to issue a new series of comedy pictures, and Tom Ward has been selected as the leading comedian. His work in the past for this concern has been so satisfactory that he was the logical person to select for the leading roles.

MRS. F. E. WOODS WRITES FOR MAJESTIC STUDIOS—"WHAT MIGHT HAVE BEEN" NOW UNDER PRODUCTION

The scenario for "What Might Have Been," the [illegible] feature drama, produced by Jack O'Brien, was written by Mrs. F. E. Woods, wife of the scenario manager of the Majestic-Reliance Mutual companies.

In this production, Mary Alden, who scored such a note-worthy success as the mother in D. W. Griffith's feature production, "The Battle of the Sexes," appears in the role of an old woman who compels her nephew

TIRE BLOWOUT TO ORDER

A grinding human interest story, the moral of which never fails to sink deeply into the minds of those who are confronted with it, is soon to be released by the companies of Thomas H. Ince, under the title of "A Lucky Blowout." It is woven around the conventional desertion by a country girl of her sweetheart to go to the city, but it is climaxed by such an unusual turn of events as to be out of the ordinary.

The principal character is Annie Crum, interpreted by Elizabeth Burbridge, who runs away to the city and obtains work in a department store. She consents to a joy ride with a chum and two gentlemen "friends," but regrets her act when, at a road house, one of the fellows forces his attentions upon her. On the way home a tire blows out, and Annie seizes this opportunity of sneaking away. She hears voices in a country church chanting "Rock of Ages," and decides to go back to her sweetheart.

With a well-balanced cast, the story is admirably sustained throughout, and is rich in beautiful pastoral scenes. Supporting Miss Burbridge are J. Barney Sherry, as her uncle; George Fisher, as the city chap, and Tod Burns as the country lover. Scott Sidney directed the production.

LUBIN COMPANY TO CUBA

George W. Terwilliger Directs

George W. Terwilliger, the well-known writer and director of the Lubin company, left this week with a specially selected company of Lubin players for an extended tour through the South and Cuba. They will be gone several months. This is the second Lubin company that has left Philadelphia since the new year to travel afar and make photoplays. A few days ago Romaine Fielding and a company of twenty-one people left on a tour that will include the western part of this country, the Hawaiian Islands and Alaska.

Mr. Terwilliger will devote his energies to the making of a number of feature productions that he wrote himself. The company will spend several weeks in St. Augustine, Florida, and will then tour the east and west coasts of Florida. Later the Lubinites will go to Cuba, where arrangements have been made to film a number of thrilling and novel photoplays.

Mr. Terwilliger's company includes Miss Ormi Hawley, Earl Metcalfe, Kempton Greene, William Cooper, Miss Mae De Mertz, Miss Hazel Hubbard and Mrs. Frances Fortier, Herbert Fortier, Peter Volkman and Torleiv Corneliussen.

MORTENSEN AND CHATERTON OF N. Y. MOTION PICTURE CO HAVE SWORD DUEL

C. N. Mortenson, the versatile young actor of the Ince forces, had an idea that he could fence. He had seen fencing matches, but had never held a rapier until Alfred Hollingsworth joined the companies at Inceville. Mr. Hollingsworth is an expert and was formerly an instructor in dramatic schools at New York. He took young Mortenson in hand and taught him the rudiments of the sport. The actor quickly learned to lunge and thrust, and ere long Hollingsworth considered him such an accomplished duelist that he invited him to be the second party to an exhibition.

Mortenson agreed, and the two men appeared before an enthusiastic group of guests at the fashionable Windemere hotel in Santa Monica. Producer Ince chanced to be in the crowd that witnessed the bouts on the rubber mat. He was impressed by the manner in which Mortenson handled the rapier and chose him to play the heavy in "A Modern Nobleman," a fascinating story of Heidleberg soon to be released by the New York Motion Picture corporation. Mortenson conducted the duel so deftly that he is now being regarded as the logical candidate for all future similar parts. In the production he fights the duel with Thomas Chatterton.

IT LOOKS CHEAP—BUT

The public is ever interested in the production of the backgrounds of big scenes, and the audiences of today have a critical eye alert to the picking out of flaws in the most minor details. Take the scene of the old village general merchandise store and post-office in "It's No Laughing Matter" starring Maclyn Arbuckle and released by Bosworth, Inc. As the producer humorously described it—"I spared no expense to make it look just as economical as possible." There is the rather cheap jumble of merchandise, the canned goods and bottles, articles of clothing, nick nacks of all descriptions—the scales, show cases and a thousand other things the eye might pass over, but the lacking of these very things might destroy the perfect atmosphere of the picture. So the producer invests his capital in a completely equipped store just as the corner grocer does.

Then a scene calls for a village street. The studio is in the city; it means the large and expensive company be transplanted to a country town. No effort or money is spared to buy the family heirlooms that grace the "settin' room" of a village home, and more important than all of this, only a great star, a comedian whose lovable humor finds [illegible] place in the hearts of the people [illegible] portray a fine representative American type such as the poet, postmaster and philosopher of the small country—and like all rare gems (you [illegible] we are still on the subject of [illegible] expense of production) draws a [illegible] ary that would make the man [illegible] cannot peek behind the scenes, [illegible] for breath. Truth [illegible] hearty laugh for every scene, is [illegible] No Laughing Matter."

Elizabeth Burbridge, the [illegible] leading woman, is credited with [illegible] ing some splendid work as a [illegible] girl in "A Lucky Blowout," [illegible] sorbingly interesting Ince [illegible] tion ready for release. She [illegible] prets the part of Annie [illegible] unsophisticated [illegible] who deserts her [illegible] city, only to find that [illegible]

THEDA BARA, IN "A FOOL THERE WAS," AT MILLER'S THEATER

WOODLEY THEATRE

Jack London's famous maritime masterpiece "The Sea Wolf," will be seen on the screen of the Woodley during the coming week. Produced by Hobart Bosworth, the well-known local star, who also took the title role, "The Sea Wolf" is one of the really great filmatizations of today. Herbert Rawlinson is starred in the part of the young writer; while the supporting cast is all that can be desired.

Jack London's novel was followed closely in the production of the film, and it was made in many scenes under the author's personal direction. No expense was spared to obtain realism in the photoplay even to the sinking of a large ferry boat in San Francisco bay. This is one of the finest bits of realism ever depicted in a motion picture. Lovers of Jack London and admirers of the work of Bosworth will find a treat at Woodley's this week.

The big seven-reel suffrage melodrama "Your Girl and Mine," featuring Dr. Anna Howard Shaw will be shown for the last time Sunday night.

OPTIC THEATRE

Clara Kimball Young, declared by many critics to be the most beautiful woman in the picture world, is the headliner attraction at the Optic Comedy theater for the first three days of the coming week. She appears in "The Race for Life," a screaming comedy burlesque on the numerous serial pictures being produced at present. It is full of laughs from one end to the other, while having such a beautiful star makes it doubly attractive. Miss Young, while best known for her dramatic ability as evinced in "My Official Wife" and "Lola," two features seen in Los Angeles recently, is no less of a comedienne, and is a worthy headliner for an all comedy program. Manager Seth D. Perkins adheres rigidly to his policy of nothing but laughs at his popular Main street house, and is keenly anticipating the first week in February, when he is to receive the first of the new Charlie Chaplin pictures made under Essanay management.

MILLER'S THEATER

"A Fool There Was," Robert Hilliard's greatest stage success, is offered in six reels of motion pictures at Miller's for the week beginning Monday. This drama, adapted by Porter Emerson Browne from Kipling's immortal poem, "The Vampire," was one of the biggest successes the speaking stage has ever known, and judging from the praise showered on this latest success from the William Fox studios the picture is due to be as popular as the play. It has been staged in magnificent style and the cast is one of unusual excellence, with Hilliard's beautiful leading woman, Theda Bara, in the title role. In addition to this great drama, the program contains the fourth episode of the sensational film novelty, "The Exploits of Elaine." This episode is entitled the "Frozen Safe," and is brimming over with surprises and sensations. Shows are continuous from 11 a. m. to 11 p. m. The next big one to come will be Belasco's greatest play, "The Girl I Left Behind Me," with Robert Edeson and charming Claire Whitney in the title parts.

FRED MACE GOES TO JACKSONVILLE, FLA., FOR EXTERIORS

The World Film corporation is sending Fred Mace and the entire "What Happened to Jones" company to Jacksonville, Fla., to take the exterior scenes of the photoplay that is being made now from that famous George Broadhurst farce. The interior scenes have been made at the Fort Lee studios of the World Film corporation, and Mr. Mace hopes to complete the work within two weeks while in Jacksonville. In the company that have gone South are the following:

Mary Charleson, Chester Barnett, ... Sadler, William Mandeville, ... A. Hanson, Joe Daly, Mrs. ... H. Blossom, Caroline Rankin ... Leon Horgan.

There is another World Film company working in and near Jacksonville, Fla., under the direction of ... C. A. C. Lund. This company ... "The Butterfly," in which ... is being starred.

IMP PLAYER BECOMES MANAGER FOR JESS WILLARD

Will Stage Fight with Jack Johnson at Juarez

Howard Crampton, the well-known Imp player, has undertaken the management of Jess Willard, the prize fighter, who is matched to fight Jack Johnson at Juarez, Mexico, in the near future.

Mr. Crampton was called upon to undertake the management of Willard by his backers, Bob Vernon and Charles Jones, who after seeing the work of Mr. Crampton as the manager of the fighter in the film drama, "The Heart Punch," concluded there and then that he is capable of getting results from Jess, and engaged him right on the spot. Mr. Crampton undoubtedly did his best work in "The Heart Punch," and immensely pleased all that saw his work, including Stuart Paton, the writer and director. Bob Vernon and Jess Willard.

The story deals with a prize fighting hero, played by Mr. Willard, ably assisted by Howard Crampton and Marie Wierman, and will undoubtedly please all fight fans and others when released soon. Some of the scenes were taken in the Fairmont Athletic club.

FAY TINCHER FEATURED IN "MUSIC HATH CHARMS"

Fay Tincher, Tod Browning, Max Davidson, Baldy Belmont and Augustus Carney are the principals in Eddie Dillon's side-splitting farce, "Music Hath Charms."

A singer, who is largely a fake, and a pianist are rivals for the hand of Fay Tincher. The singer puts up a job to win the girl by fraud and almost gets away with it, but a laborer who has an insatiable appetite for liquor spoils the plan, and the singer gets his just deserts.

"Music Hath Charms" promises to be one of the best Komics as yet produced by that master of comedy, Eddie Dillon. It will be a Komic release as part of the Mutual program.

FAMOUS JAPANESE ACTOR IN "AFTER FIVE"

One of the leading roles in the company which supports Edward Abeles in the Jesse L. Lasky picturization of "After Five," which is announced for release on January 28, is that of a Japanese valet. Mr. Lasky determined that this character, which is of vital importance in the plot, should be rendered in the most perfect manner possible. On that account he engaged Mr. Sessue Hayakama, the same Japanese actor who recently played the leading role in "The Typhoon." It is said that Hayakama gives unquestionably the best performance of this order ever seen either on the stage or the curtain.

TRULY, IT'S NO LAUGHING MATTER

The Photoplay, "It's No Laughing Matter," starring Maclyn Arbuckle, is ready for the public, to delight audiences eager for comedy, and is one of the most charming of the Bosworth productions. Some one was heard to remark that its strength lay in its simplicity, but the producer only laughed and answered, "When one speaks of simplicity he generally implies a lack of expense, which is looking at it from the wrong angle. Take the case of this Arbuckle production, for instance. There is the village street ,the general merchandise store, the dining and living room of Hi Judd, the village postmaster's home, and a dozen other carefully selected and built to order locations to carry out the atmosphere and the spirit of this pastoral comedy drama. I do no suppose it ever occurs to the public that it is infinitely harder to produce a country grocery store or postoffice on the stage than an extensive drawing room set. The latter is always kept in stock, but with the former every detail must be perfected, must be expensively perfected. If you want to get an idea of the cost, ask the corner grocer how much capital it took to start him out in business!

"Then, too, a star demands an all-star cast, and here is another expensively interesting though a secretive item—stars are temperamental! They do not always work every day in the week, and to betray the salaries of stardom would startle the faint-hearted as it often does the producers!"

Maclyn Arbuckle is one of the most famous comedians on the American stage, and he has given the very best of himself to this play. Such a capable and brilliant foreground needs an interesting background, and in "It's No Laughing Matter" the director for Bosworth carried out in rare detail the richly rural atmosphere of the play.

NO VEGETABLES AT UNIVERSAL CITY RESTAURANT

Eddie Lyons Made Good Use of Them in Comedy

Patrons of the restaurants in the vicinity of the Universal studios are still grumbling over the scarcity of vegetables on Tuesday's menu. There were plenty of potatoes, onions and other more solid products of the soil; but of tomatoes, cabbages, cauliflowers, lettuce and similar semi-soft articles of herbiferous diet there wes a pronounced lack. Eddie Lyons and his production of "The Mixup at Maxim's" were the cause. The plot of the story is built up about the troubles of the head waiter (Lee Moran) with the favorite shooter of busciuts, one Gaston (Eddie Lyons). Before the end of the picture this rivalry results in a fusilade of vegetables from both factions, staged in the dining room, with tables and patrons for extemperaneous barricades. Of course, Eddie didn't want any one to be hurt, so he picked as soft vegetables as he could find (soft by nature, not mellowed with age) and the fight was on.

It was a great fight, but after it was over somehow the vegetables were not in the best possible condition for table consumption. The result was a shortage of that form of diet on the bills of fare, and an ingrowing peeve on the part of the disappointed ones.

ARTIST PRESENTS "BILLIE" WEST WITH FRENCH POODLE

"Jet," an intelligent blue-blooded French poodle, is the particular pet and chum of "Billie" West, the captivating Reliance and Majestic star. "Jet," who takes its name from the jet black hue of its hair, has belonged to Miss West for almost three years.

The dog came into the possession of the Reliance and Majestic star while the latter was in Paris during her tour of the world, after graduating from the Cedar Grove Academy near Louisville.

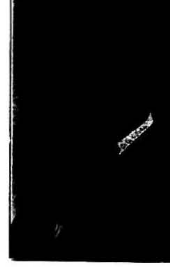
Miss West, who possesses a dark, winsome type of beauty, while in Paris posed for a series of head paintings for a French artist. The artist was the owner of "Jet," and a strong friendship sprang up between Miss West and "Jet" while the former was posing for the paintings in the artist's studio.

"Jet's" home was in the studio, and when Miss West left Paris the artist, knowing her fondness for the dog, presented it to her. "Jet," accompanied Miss West on her tour of the world, and has been the constant companion of the young woman ever since.

"Jet" possesses almost human intelligence and enjoys nothing more than posing for a moving picture camera. When a dog is needed in a picture at the Reliance and Majestic studios, "Jet" is usually engaged. The animal, whenever it sees a moving picture carera in operation, will walk up to it and watch the proceedings in evident interest. If "Jet" is needed in a picture, only one slight command from its mistress is necessary for the canine to get located in the foreground and await its further instructions with evident delight.

"Jet" has been taught by its mistress to do almost every trick known to dog-dom. The dog can stand either on its hind or forelegs and has been taught to go to the grocery and meat market and bring home groceries and meats for Miss West. When Miss West desires a small order, either from the grocery or meat market, she writes an order, places it in a small basket, and the dog then takes the basket in its mouth. Miss West then says "Grocery," or "Meat Shop," and "Jet" trots off. The grocer and butcher are warm friends of "Jet," and a short time later the dog returns home carrying the basket.

The dog never makes a mistake in going to the wrong place with an order.



MILTON FAHRNEY

MILTON H. FAHRNEY

Chief Director of MinA Films

Mr Fahrney is responsible for a large measure of the extraordinary success which has attended the introduction of the new comedies, "MinA Films" on the General Film program.

The first six MinA subjects were directed by Mr Fahrney, and all of them won high praise from the critics. One of Mr Fahrney's pictures, "Distilled Spirits," is said to be the most remarkable achievement in trick photography ever recorded. This one-reel subject will be released through the licensed exchanges on January 14th.

FRANK LLOYD MAKES WONDERFUL SHOWING AS DIRECTOR

Since he was first given a chance at directing a company of players during the absence of Otis Turner, last summer, Frank Lloyd has produced some wonderfully effective pictures, but of them all it is doubtful if any of them exceeds in delicacy of handling and cleverness of character portrayal, his latest one-reel story, "His Last Serenade."

The tale deals with the love of a broken-spirited music master for the invalid daughter of a wealthy family and the way in which he finally brings about the rekindling of the affection of husband and wife and the health of the daughter through his musical genius and his love for the world in general.

The story is simple in the extreme, but far from detracting from its beauty, that very fact seems to be the touch that makes it what it is—one of the most pleasing bits of character study ever offered to the theater-going public.

SMART SET DANCES FOR ELEVENTH INSTALMENT OF "MASTER KEY"

Bob Leonard and his company of Rex players, in producing the eleventh instalment of the "Master Key" series have gone to India (pictorially speaking, of course). The sets which have been constructed at Universal City for the production are regarded as among the most elaborate ever erected by the company for any of their productions. An interesting thing in connection with this chapter in the now-famous serial is the fact that the classic dances which are staged in it were performed by daughters of some of the best-known families in the city. When the word got out that the company was going to stage scenes calling for classic dances, a number of girls who are attending the classes of a local dancing academy asked permission of Mr. Leonard to appear in them. They were given a try-out and their work pronounced class A. Accordingly on the appointed day they appeared at Universal City and made their debut into the game by dancing first before the eye of the camera.

George Fisher of Inceville is a college-bred actor, and for that reason—among others—he was chosen to play the lead in "College Days," a forthcoming Ince release dealing with a football game and a disloyal student. He was selected only after Producer Thomas H. Ince had given a dozen of Fisher's associate juveniles a chance at the part. None of them, however, was as refreshing in the part as was Fisher.

C. N. Mortenson hopes to get many laughs by his work in "College Days," a new Ince production soon to be released by the New York Motion Picture corporation. He plays the part of Jimmy Cripps, an effeminate "grind," who is constantly being maltreated by the other students.

IRENE TAMS FEATURED IN "IRENE'S BRAVE FIGHT"

Irene Tams, who is being featured in the Regent Films, which are released through the United Program, is now working on a two-reel feature called "Irene's Brave Fight."

It being a society drama gives Miss Tams the opportunity of using many gowns which are very exclusive and the latest models from her very elaborate wardrobe. The scenerio was written to suit Miss Toms' style of work, and brings out many fine points and gives her the advantage of making the most of good character work.

ELECTROCUTION SHOWN IN "THE DEADLY SPARK"

How the career of a preying crook is ended by a novel method in which electricity plays the leading part, is the subject of "The Deadly Spark," an absorbing new drama soon to be released by the Ince companies. The action of the story begins when Jane, the daughter of John Peters, marries Edward Marsden, rather than Ralph Miller, the father's choice.

Marsden enlists the services of his wife to reap large sums with a card device which he owns and controls, but when the girl learns of the operation she ceases to aid him. Then Marsden, poverty-stricken, plans to rob Peters's safe. Jane informs her father of the plan and Peters equips the safe with a deadly contrivance of batteries and wires. When Marsden touches the knob he is electrocuted, and Jane is reconciled to Miller.

The production is replete with scenes of intense interest, especially when the threads of the plot begin to unfold themselves to view. Settings of beauty conspire with unusually strong acting by the principals to make the story one of the best of its kind ever turned out by Thomas H. Ince. "The Deadly Spark" will be released through the Mutual Program.

RUTH SHOPLEY IN "ALIAS JIMMY VALENTINE"

Ruth Shopley, one of the most beautiful women on the American stage has been of comparatively re- World Film Corporation to appear opposite Robert Warwick in the film version of the great Paul Armstrong success "Alias Jimmy Valentine." This feature will be released on the World Film schedule February 22. From all indications it will be one of the most striking successes on the very popular schedule.

Miss Shopley's experience on the stage has beeu of comparatively recent history. She made her debut under the management of William A. Brady, in Ruport Hughes comedy, "All For a Girl," in which Douglas Fairbanks was featured. When that play was withdrawn, because Mr Fairbanks was wanted for the Tom Wise play, "A Gentleman From Mississippi," Miss Shopley was secured for the part of Hope Langden, the senator's daughter. Then she appeared in other Brady plays and has had the good fortune to play opposite Mr Fairbanks in "A Gentleman of Leisure." When Frederick Arnold Kummer's comedy "The Brute," was produced with Ernest Glendenning in the title role, Miss Shopley was seen in the leading female part. Last year Miss Shopley had the major female role in the Selwyn comedy "Nearly Married," in which Bruce MacRea was featured. That was her first appearance under the Cohan and Harris management. She is now playing in "It Pays to Advertise," the very successful farce comedy that Cohan and Harris are presenting at the Cohan theater.

Miss Shopley is making her debut before the camera in "Alias Jimmy Valentine," and Mr. Warwick is most enthusiastic regarding her work.

REALISM IN PICTURES

To show the extent of the originality of some motion picture directors, an instance may be cited where J. Scarlo Dawley, director of the Dyreda Art Film Corporation, invaded a new field in his endeavor to secure something different.

In the forthcoming release of February 8, on the World Film schedule entitled "A Daughter of the People," an insert was necessary showing as part of the picture a notice that the mills were to be closed on account of the scarcity of cotton. Mr. Dowley realizing that the ordinary lettering would be commonplace, managed to get Mr. Schuyler, head of the composing room of the New York Times, to set up a dummy scare head, using the date of the occurrence, etc., thereby making the scene most realistic, since the dummy bore the head of the New York Times. Mr. Dawley has often been referred to as one of the masters of the screens and his one object is to aid in the uplift of the motion picture art and in his present connection is receiving the full support of the Dyreda company.

Benjamin Cohen, until recently a member of the staff of Lewis J. Selznick, is the latest recruit to the force at the headquarters of the Alliance Films Corp.

Mr. Cohen will assume charge of the auditing department when alterations now under way are completed.

William Quinn, formerly of Francis Ford's Company, has been engaged to play the heavy in a six-reel Egyptian serial picture to be produced by Burton King.

ALBERT ROCCARDI

ALBERT ROCCARDI HAS ESTABLISHED WONDERFUL REPUTATION IN COMEDY ROLES

Albert Roccardi, the well-known Vitagraph player, has been just one short year in the motion pictures, and has within that time established a reputation for comedy roles that is wonderful. Mr. Roccardi went into motion pictures on his return from abroad, due to the low ebb the legitimate shows were at that time, and received an offer from the Vitagraph company, which he accepted. Previous to that he played with John Drew in "Delancy" and "My Wife"; with May Irwin in "Getting a Polish," with Cohan and Harris, "Officer 666," and with Chas. Dillingham's productions. Mr. Roccardi's work in the following films have created interest and praise from all who have seen the pictures, among which are "Mr. Barnes of New York," "Uncle Billy," "The Winksome Widow," "The Man Behind the Door," "The Wrong Girl," and "The Chief's Goat."

EDITH WYNNE MATHISON TO APPEAR IN THE LASKY-BELASCO PRODUCTION OF "THE GOVERNOR'S LADY"

Mr. Samuel Goldfish has the honor of announcing on behalf of the Jesse L. Lasky Feature Play company that this organization has concluded a contract with Miss Edith Wynne Mathison, considered to be the most distinguished English dramatic artist now resident in this country, by the terms of which she will make her debut as a photodramatic star in the Lasky-Belasco picturization of "The Governor's Lady."

Miss Mathison's career on the stage is so widely known as to need little comment, and it may truthfully ne said that her standing as a representative of the very finest art is second to none. She enjoys not only the admiration of the public, both here and in England, but the particula respect of critics and authorities throughout the world.

Miss Mathison in this country was when she played the title role in "Everyman," under the management of Ben Greet. After a prolonged tour here she returned to England, and was Sir Henry Irving's leading woman during his farewell performances in London at Drury Lane and throughout his provincial tours. After this she played in a number of Shaw plays and in the presentations of classic Greek drama.

Some of Miss Mathison's other very important New York engagements have been in "The Servant in the House," which was written by her husband, Charles Rann Kennedy, and in such productions as "Sister Beatrice," "The Piper" and Shakespeare's "A Winter's Tale," at the New Theater. She has recently appeared under the management of Charles Frohman, and at the Fine Arts theater in Chicago.

Miss Mathison states that she is especially gratified that she is to make her screen debut in a Belasco play of current American life. She considers that the title role of "The Governor's Lady" is especially suited to her.

"KEY TO YESTERDAY" MAKES GREAT IMPRESSION

Melvin C. Winstock, the general manager of the National Amusement company of Portland, Ore., who owns the largest motion picture theater on the coast, and who is an old friend of Carlyle Blackwell, writes Mr. Blackwell that he "showed the 'Key to Yesterday' and that it created a profound impression on all who saw it." He continues: "I consider it a very strong picture. Mechanically, it is almost perfect. I am told 'The Man Who Could Not Lose' is even better, and have it under contract. If 'The Last Chapter' is better than these two, I can hardly realize how good it may be."

J. Barney Sherry, the veteran character actor of the Ince companies, soon will be seen again in one of his favorite roles—that of a seedy farmer—in "A Luck Blowout," a strong Ince drama soon to be released by the New York Motion Picture corporation.

Some Cabaret

Jimmie Guest, Piano

Harold E. Johnston, Violin

Billie Fisher, Rag Time Songs

Bert Roach, Lyric Tenor

Frankie Reynolds Balladist

Yorba & Martinez Spanish Dances

Casa Verdugo Cafe

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SCREEN FAVORITES FROLIC WITH PUBLIC

Mary Pickford, Queen of California Exhibitors' Annual Ball

In the dazzling glow of a score or more of spotlights, Mary Pickford, the most popular of screen actresses, was crowned queen of the annual ball given by the motion pitcure exhibitors of Southern California, last evening. The ceremony followed a beautiful pageant in which the motion picture actress was carried to a stage in the center of the great hall at the Shrine Auditorium, Los Angeles, in a Jinrikisha of California poppies,' by four photoplayers in costumes that would have been a credit to the most gorgeous throne room of any royalty. The crown was of petals from California poinsettas, and roses.

With the queen enthroned, the grand march of the photoplayers was immediately begun. This was led by Miss Dorothy Gish, Majestic-Mutual star; Lottie Pickford, sister of the queen, now with the Famous Players; Owen Moore, leading man at the Bosworth studio; and Carlyle Blackwell, of Favorite Players. During the evening new dances were introduced by favorites of filmland, which were named the Griffith Grab, Lasky Lurch, Jaccard Jig, Bosworth Bob, Oz 'Op, Kerrigan Kanter, Ince Embrace and Sennet Sally.

CAMERAMAN J. PASTOR TAKES PICTURES OF HARRY THAW. IS ORDERED OUT OF TOWN

John J. Pastor, the expert cameraman, has just returned from a trip to Manchester, New Hampshire, where he spent several weeks taking pictures of Harry K. Thaw, who has just been ordered returned to the New York authorities, after a legal battle which reached the United States Supreme Court.

Mr. Pastor has succeeded in taking many pictures of Thaw after a trying experience, and under many difficulties, and finally ordered out of town by the sheriff, in whose custody Thaw is at present.

Mr. Pastor says that Thaw appears thoroughly sane, and each morning, accompanied by his secretary, H. J. Rice, and a deputy sheriff, goes through the town, taking in sights and views of Manchester, and although Thaw was in a happy frame of mind and perfectly willing to be photographed, the deputy sheriff and his secretary objected to his posing, stating that it is against the wishes of his mother, and that he was bothering Thaw. Mr. Pastor, however, succeeded in taking views of Thaw in his house at 2146 Elm street, and views of the court hearings and of Ex-District Attorney William T. Jerome, who represented the State of New York in the hearings, for the Mutual Weekly.

George and Dolly Larkin have been engaged by the Eclair company to play their leads. The company has leased the Sterling studios, opposite the Universal company, and will begin with its first picture Monday, Jan. 25th. General Manager Robert Levy is expected to return from Tucson today. There will be four companies working within the next two weeks.

BETTY NANSEN, FEARING DANGER IN MAKING "MOVIES." TAKES OUT LIFE INSURANCE

Betty Nansen, the great Scandinavian tragedienne, now appearing here in moving pictures for William Fox, visited one of the largest insurance companies in New York yesterday and took out a policy not only on her life, but also one covering the original manuscripts of Henrik Ibsen's, which she brought to this country with her. The policy on her life is for $25,000, while the one applying on the priceless writings of the eminent Scandinavian dramatist is for $50,000. Thus she shows that she values the great dramatist's writings much more than she dreads accidents in the pictures.

Since Miss Nansen arrived here she has been literally besieged in her apartments at the Hotel Plaza at 59th street and Fifth avenue by college professors, representatives of literary magazines, long-haired men and short-haired women frantic with anxiety to peruse the manuscripts. Miss Nansen has announced that at some future date, when she has completed her study of the part she is to play in William Faversham's greatest success, "The World and His Wife," which has been turned into a picture scenario for Mr. Fox. She will give a reading of the most interesting manuscript of the collection, probably, at Barnard University. The play, which she has selected to recide, is the famous "Missing Manuscript" of Ibsen's, the exact character of which has never been revealed. It is said, however, to deal daringly yet in a poetic manner with the basic facts of the relations of men and women under modern conditions. The great dramatist in the uncompleted play depicts one of his hectic heroines in unconventional situations, which, while extremely delicate art handled with such masterful skill that they thrill and hold instead of merely shocking. Miss Nansen declares that the manuscript is not for sale nor will she allow it to be published. It was presented to her by Ibsen three weeks before his death, yet it shows no indication of waning power or virility.

EPISODES AMUSING TOLD ON A REAL STAR

The spontaneous wit of Elsie Janis has been the pith of many amusing little stories at the Bosworth Studios, but there, the latest, are on the gulding star of Miss Janis' meteoric career, her mother. Mrs. Janis is the luminous shadow of Elsie Janis, she is her press agent, the first applause of her audiences, secondly her directress and—primarily her domestic and national bank! The little episodes that we must approach very delicately are what one, speaking in the language of frenzied finance, might describe as a run on the bank!

Miss Janis, disguised as a boy, is lured into a poker game in a gambling den. For atmosphere there must be real bottles, and real poker chips and real money! Mrs. Janis loaned the money, a generous handful of greenbacks. Came a dramatic climax in a spectacular fight where the table containing the greenbacks was overturned. In sixty directions flew the money, but in one direction flew—well, when the untrimmed picture was projected on the screen, in the foreground, paying not a heed to flying fists and broken glass was Mrs. Janis—gathering in the sheaves!

And then the other little incident—to prove that Mrs. Janis banks everything on Elsie and Elsie banks everything with—It was a cold wintry day and Miss Janis must fall out of a canoe into the water as the last thrill of Betty in "Betty in Search of a Thrill." Miss Janis said afterward that she didn't realize how difficult it was to swim with all one's clothes on: that is why she stayed so long under the water and frightened the little group waiting for her reappearance. And again stood Mrs. Janis in the foreground, in terrified dismay, waving her arms and petitioning all the powers of creation to save her child, and forgetting incidentally, the calm eye of the camera, which is, after all—but an objective matter when we consider the subject of one's—But why confuse art and finance!

CARLYLE BLACKWELL GALLANTRY

Carlyle Blackwell was entertained recently by a young society matron of Los Angeles. This lady was so convinced of her dramatic ability that she insisted upon displaying her self-admitted talent to the assembled company. At the completion of the performance Blackwell said to her "My dear young lady, I would give all that I have accomplished in pictures to be able to enact that scene as you have just done it." Subsequently, when William D. Taylor, the director of the Favorite Players, accused Blackwell of overpraising the lady in question, Blackwell replied: "I have told nothing but the truth. No price is too great to pay to save so charming a woman from a crime, such as that acting."

GEORGE SEIGMANN, EXPERT HAIR DRESSER IN "THE CLANSMAN."

The ability to curl his own hair with the same ease and skill of a professional hair dresser, is now one of the accomplishments of George Seigmann of the Griffith Feature Films.

In Mr. Griffith's production of "The Clansman," Seigmann has the role of Silas Lynch, the mulatto. When the production started Mr. Griffith instructed Seigmann to curl his hair. Seigmann went to a hair dresser; but was unable to get his hair curled according to the style he wished. After several vain attempts at the hair dressers, Seigmann concluded to take matters into his own hands. He purchased a curling iron outfit and started to do the job himself. After numerous attempts in handling the curling iron, during which time he severely burned his fingers and scorched his hair, Seigmann finally learned the art. Inside of a week he was curling his hair with the skill of a hair dresser.

For five months Seigmann was compelled to spend two hours each day in curling his hair before his arrival at the studio.

ANNUAL ELECTION OF DIRECTORS AND OFFICERS OF UNIVERSAL FILM MFG. CO.

The annual stockholders' meeting of the Universal Film Manufacturing company was held on Thursday, December 31. The following directors were elected: Carl Laemmle, R. H. Cochrane, P. A. Powers, J. A. McKinney and John B. Stanchfield.

The new directors immediately met and elected the following officers for the ensuing year: Carl Laemmle, president; R. H. Cochrane, vice-president; P. A. Powers, treasurer; G. E. Kann, assistant secretary; Joe Brandt, manager of the home office.

Complete harmony prevailed in both meetings; all litigation which has been hampering the company's affairs was disposed of, and all indications pointed to the greatest year the Universal's big organization ever has enjoyed.

"EAGLE EYE MAKES WONDERFALL FOR MAJESTIC CO.

A thrilling plunge down a steep mountain side from off the back of a galloping horse is one of the features of the Majestic drama, "The Fatal Black Bean," written by Russell E. Smith and produced by R. A. Walsh.

This fall was taken by Eagle Eye, the well-known Indian actor, and the fall measures more than two hundred feet. Eagle Eye has made a scientific study of the methods of falling, and in this peculiar phase of work is without a peer.

Miriam Cooper and Elmer Clifton are featured.

The scenes of the picture are laid in Mexico. The theme deals with the love affair of a pretty Mexican girl and an American mine owner.

"The Fatal Black Bean" will be released by the Majestic as part of the Mutual program.

3 Only Three More Weeks 3

Contest Closes February 13th, 1915

Winners of the Prizes will be announced on the night of the Photoplayers' Revue

STANDING OF CANDIDATES

Contestant—	*Studio*	*Votes*
Grace Cunard	Universal	511,700
Fred Kley	Lasky	510,900
Ella Hall	Universal	361,600
Jackie Saunders	Balboa	307,250
Irene Hunt	Reliance	268,450
Cleo Madison	Universal	233,450
Myrtle Stedman	Bosworth	159,400
Victoria Forde	Universal	156,150
Dorothy Gish	Reliance	103,350
Edythe Sterling	Frontier	50,300
Dorothy Davenport	Crown	37,550
Violet McMillan	N. Y. M. P. Co.	32,050
Mae Marsh	Reliance	25,400
Courtenay Foote	Bosworth	25,050
Stella Razeto	Selig	25,000
Mabel Normand	Keystone	16,100
Charles Chaplin	Essanay	15,100
Signe Auen	Reliance	15,000
Carlyle Blackwell	Favorite Players	15,000
Margarita Fischer	American	14,050
W. Chas. Robinson	Biograph	13,000
Margaret Gibson	Vitagraph	12,900
Ruth Hartman	Favorite Players	12,000
Dorothea Farley	Albuquerque	11,450
George Larkin	Universal	10,350
Howard Hickman	N. Y. M. P. Co.	10,300
Louise Glaum	N. Y. M. P. Co.	10,200
Helen Holmes	Kaler	10,100
Bessie Barriscale	N. Y. M. P. Co.	10,050
Dot Gould	Sterling	10,050
Adele Lane	Selig	10,000
Douglas Gerard	Favorite Players	9,050
Cora Drew	Reliance	7,050
Lucille Younge	Navajo	6,600
Pauline Bush	Universal	5,450
Donald Crisp	Reliance	5,450
Ray Gallagher	Universal	5,350
Ford Sterling	Sterling	5,350
Chas. Rey	N.Y.M.P.Co.	5,300
Laura Oakley	Universal	5,200
Rhea Mitchell	N.Y.M.P.Co.	5,050
Gypsy Abbott	Favorite Players	5,050
Edwin August	Eaco	5,050
Billie West	Reliance	5,050
Bob Leonard	Universal	5,000
J. Warren Kerrigan	Universal	5,000
Louise Lester	American	5,000
Edna Maison	Universal	5,000
Wm. Garwood	Universal	5,000
Wm. D. Taylor	Favorite Players	5,000
Anna Little	Universal	5,000
Henry Otto	American	5,000
Eddie Lyons	Universal	5,000
Lee Moran	Universal	5,000
Al E. Christie	Universal	5,000
Ed. J. LeSaint	Selig	5,000
Tom Mix	Selig	5,000
Elizabeth Burbridge	N. Y. M. P. Co	5,000
Richard Stanton	N. Y. M. P. Co.	5,000
Romaine Fielding	Lubin	5,000
Mary Fuller	Imp	5,000

Now is the time to get busy. Get amongst your friends for Subscriptions and Advertising, they will gladly help you. Every vote counts. Our Advertising Men will be pleased to call on anyone you may suggest. If there is anything you do not understand in regards to the contest, we will be pleased to answer any questions you may ask.

LUBIN TO RELEASE ONE THREE-REELER WEEKLY

Beginning January 21st the Lubin Manufacturing company will release each week on its regular program a three-reel photoplay—the same type and quality of picture that has heretofore been sent out as a special feature. This interesting announcement was made this week by Ira M. Lowry, general manager of the Lubin company.

Another interesting announcement made by Mr. Lowry is that beginning the first of February the company will release each Tuesday and Saturday on the regular program a high-class one-reel comedy. On one of these days Arthur Johnson and Lottie Briscoe will be featured in one of these comedies, and on the other Joseph Kaufman and Ethel Clayton will be starred in one of these laughable plays.

The popularity of the three-reeler has been so great that Mr. Lowry determined to release one each week on the regular program. These pictures will be of the same high quality as the special releases, and will be shown each week on alternate Wednesdays and Thursdays. A number of these three-reelers, written by well known writers and acted by specially selected companies of Lubin players, have been completed, and others are being made.

The new comedies will undoubtedly attract wide attention and interest. Arthur Johnson and Lottie Briscoe have already completed a number of screamingly funny one-reelers, and the two Lubin stars have demonstrated that they are just as clever along comedy lines as in more serious parts. Joseph Kaufman, who is also to be featured in a comedy each week, has already achieved a wide reputation as a light comedian, and Miss Ethel Clayton, one of the best known of the Lubin stars, has done some of the best work of her career in the comedies with him.

MAJESTIC-RELIANCE STUDIO ERECTING MORE BUILDINGS

The Majestic-Reliance Hollywood studios are the scene of great building activities these days. A force of carpenters is busily engaged in erecting a big enclosure, where four companies can work either day or night. The structure will be electrically lighted throughout. The stage will measure 60x80 feet. A huge open air stage, measuring 50x100 is also being built. This includes a big property room and scene dock. A generator building for housing a big dynamo to furnish the studio with electrical power is also in course of construction.

So great has been the public demand for Majestic and Reliance releases that General Director D. W. Griffith has added several directors to his corpse of directors. The new directors include George Nicols, Paul Powell, R. A. Walsh, George Siegmann and G. A. Beranger. Including General Director D. W. Griffith, there are now twelve directors busily engaged in directing Majestic, Reliance and Komic productions.

Grand Capital Prize

CHEVROLET
1915 "Royal Mail"

GRAND CAPITAL PRIZE—
1915 Chevrolet "Royal Mail" car on exhibition at the Chevrolet Automobile Co., Pico St., at Hope.

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SUIT (to order)—
From Chas. Levy & Sons, 448 South Spring St. (Value $50.00)

LADIES' SUIT (to order)—
From Kleinberger Ladies' Tailoring Co., 702 Pantages' Bldg., value $50.00

LADIES' OR GENTS OVERCOAT—
From Nebraska Clothing Co., 239 So. Spring St.

SUBSCRIPTIONS:

During the Photoplayers' Weekly Contest, votes will be allowed on Subscriptions according to the following schedule:

1-year subscription	$ 2.00	2,000 votes
2-year subscription	4.00	4,000 votes
3-year subscription	6.00	6,000 votes
4-year subscription	8.00	8,000 votes
5-year subscription	10.00	10,000 votes
6-year subscription	12.00	12,000 votes
7-year subscription	14.00	14,000 votes
8-year subscription	16.00	16,000 votes
9-year subscription	18.00	18,000 votes
10-year subscription	20.00	30,000 votes
11-year subscription	22.00	35,000 votes
12-year subscription	24.00	50,000 votes

ADVERTISING:

During the Photoplayers' Weekly Contest, votes will be allowed on Advertising according to the following schedule:

$ 1.00 advertisement	1,000 votes
2.00 advertisement	2,000 votes
4.00 advertisement	4,000 votes
6.00 advertisement	6,000 votes
8.00 advertisement	8,000 votes
10.00 advertisement	10,000 votes
12.00 advertisement	12,000 votes
15.00 advertisement	15,000 votes
20.00 advertisement	20,000 votes
25.00 advertisement	25,000 votes
30.00 advertisement	30,000 votes
50.00 advertisement	75,000 votes

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For Lasky Feature Play Company.

ALLEN CURTIS,
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ROMAINE FIELDING,
Lubin
Author-Actor-Director

Versatility—wardrobe—ability
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UNITED FILM CO.
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"REFINING FIRES"

Mr. Ricketts' company at the American Film studios, completed a powerful picture drama in two-reels, "Refining Fires."

Miss Rich has a strong emotional part as Mary, the girl of sorrow, while, reversing the usual order, Miss Burton plays the lighter role of Nina, the girl who finally awakens the true affection of John (Harry Von Meter). Nina's bubbling gaiety and good will, Miss Burton throws in bright contrast against Mary's (Miss Rich) betrayed confidence in John, her loyalty to Nina, and sacrifice for the happiness of the two she loves. Mr. Von Meter brings out strongly the differing attitude of the man toward the two women, and redeems the heartless indifference of youth with the steadfast resolve of maturity. His work shows a deep appreciation of the psychological change going on in the market and experience of the man. Louise Lester has a strong part, as the Sister Superior, which she gives with sweetness and dignity. Jack Richardson was excellent as Judge Stone, the indulgent father—a good vehicle for his genial personality. Josephine Ditt acted creditably the part of Florence, the other girl. Mr. Ricketts discovered some charming settings for his exteriors—a house boat on a lake in the moonlight, and great sweeps of lawn with vistas of palms and ferns—being especially effective.

INCE CO. GOES TO MOJAVE DESERT

An invasion of the Mojave Desert, which began in an automobile, but which terminated on the backs of plodding donkeys, was made recently by a company of players from the forces of Thomas H. Ince to obtain a number of important scenes for "A Midas of the Desert," a gripping two-part production soon to be released by the New York Motion Picture Corporation. The story teems with an interest in the life of an old miser who, disliked by his townspeople, goes into the desert in search of more gold.

The title role is played by Walter Edwards, who instead of being satisfied, as are a number of other companies, with the desert stretch near Playa del Rey, journeyed all the way to Nevada for his realism. Mr. Edwards brought back with him a collection of toads and other reptiles which infest the desert and they are now on exhibition at the Inceville studios.

TOO SCRUPULOUS!

"It beats everything how hard it is to find angels!" ejaculated Perry Banks, Mr. Cooley's assistant, the other day, while he was on the track of a gliding spirit to lead the hard-hearted millionaire up to heaven and back in the course of "The Spirit of Giving." Even after the angel was found, it took some time to grow the particular style of wings conceived to be fitting according to Mr. Cooley's conception of angels; but Mr. Banks is long on patience, so the right adjustment finally came about.

Francis Ford has experienced the hardest kind of lines with his big production of "The Campbell's Are Coming," at the Universal, for he has to remake a large number of scenes which took time, care and a number of extras. Something went wrong with the camera and when the film was developed it was seen that the big scenes were useless for exhibition purposes. Both Ford and Grace Cunard have started in with renewed energy to repair the damage and Grace has a new emblem of good luck on her finger—a big lustrous diamond ring, presented by her director as an after Xmas present.

As a dashing city chap George Fisher, the new juvenile lead of the Ince companies, is declared to make an impression in "A Luck Blowout," a new Ince production soon to be released by the New York Motion Picture corporation. Fisher is specially well adapted to such parts. He is a tall, manly, good-looking youth with an ingratiating personality and a large store of natural ability.

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THIS IS THE LIFE

A gala day at Bosworth studio; one could almost believe it had been planned as a jubilee to celebrate the finishing of their new glass roof. It so happened that one of the most spectacular scenes in Elsie Janis' second play, "Betty in Search of a Thrill," was being taken. A howling rain and hail storm beat down upon the roof, the skies were black and threatening, but secure from the elements, sang and danced and made merry the whole Bosworth company, while an orchestra, a real, live, tuneful orchestra, played jingly melodies that set the whole stage in motion. It was the scene in a large cabaret, and at the well-laden tables were men in full evening dress and women in low-necked gowns.

Elsie Janis enchanted every one with her clever imitations, and all the delightful dances that have made her famous. So happily realistic it was that no one thought of the camera. There were no intermissions; when the work was over, the play, so closely allied to the work, went on and every one was called upon to contribute to the entertainment.

Miss Janis and Frank Elliott (whom we know as one of the great est of English actors) danced, American fashion, to the tune of the syncopated rag time. So unconscious were they of the audience that they did not see Dal Clawson, the cinematographer, grinding and grinding away! In the dressing rooms the music, robbing the day of its dismal drabness, had the most surprising effect. Eyebrow pencils, rouge sticks, grease paint—all the artistry of make-up—were keeping time enthusiastically with the music. And when the day was over, the lights turned off, the orchestra departed, they decided it had been the gayest stormy day ever spent at the Bosworth studio.

WORLD FILM CORPORATION APPOINTS NEW MANAGERS

George J. Belhoff, who has been managing the Philadelphia office of the World Film Corporation, has been transferred to the Indianapolis branch. His record as a branch manager in Philadelphia was of the highest, and his assignment to the Indianapolis office, is a result of the good work he did in Philadelphia.

W. W. Kulp has been appointed manager of the Cleveland branch of the World Film Corporation, and H. E. Stabler, former manager of the Warners Features, Inc., in Dallas, Tex., has been placed in charge of the Atlantic branch of the World Film Corporation. Mr. Stabler is an experienced motion picture man and is very well known in the South.

H. L. DeVey, has recently been placed in charge of the Kansas City branch of the World Film Corporation and will devote himself to handling the business in Southwestern district.

Sales Director C. R. Seelye, is doing missionary work, in connection with the new plans of the World Film Corporation, while assistant General Manager Arthur S. Kane is making a trip through the South. His objective point is Dallas, Texas, where he will devote some time to investigations of conditions in Texas. When his work in that district is completed, he will start for St. Louis.

Central District Manager W. R. Sexton has returned to Chicago after a visit to the branches in his district.

RECORD

Some of the most charming scenes in "The Rose of the Rancho," the first in the series of Lasky-Belasco releases, are taken in a grape arbor. It is interesting to note that the vine which covers this arbor, is supposed, by local tradition, to have been planted in 1770. At any rate, it is very ancient—old enough to have been in existence at the time when the events of the play were actually transpiring in Southern California, on the very ground where the picture was taken.

NEW ALLIANCE EXCHANGE

The latest addition to the growing list of Alliance exchanges is located at Cincinnati. The office is situated at 224½ Fourth street, in the center of the city, and is convenient to both local and suburban exhibitors.

It will be under the general direction of A. A. Wellland, and will be one of the finest equipped exchanges in that section of the country.

Four hundred habitues of Inceville had a taste of night work, recently, when they were called upon to appear in the closing scene of "College Days," a stirring story of the gridiron, soon to be released by the New York Motion Picture corporation. The scene depicts a rally around a huge campfire following a spectacular football victory. The mob appeared as the college students.

ALBUQUERQUE FILM CO. BUSY PRODUCING COMEDIES

Mr. Gilbert Hamilton is a very busy man these days, and the Albuquerque forces are kept on the jump all day. Mr. Hamilton has just completed, "Oh You Female Cop," and "Woman's Ways,' 'and is at the present time producing "The Misplaced Twins," a very clever comedy written by Miss Dot Farley, who will play the leading comedy role. The Albuquerque releases can be seen each week at the Lyceum Theatre on Spring street.

ROMAINE FIELDING BUILDS COLLAPSABLE STUDIO
Can Be Erected in Six Hours and Take Down in Three

There was a moment's silence. Ten men, trained to the use of the Stillson wrench and instructed as to the purpose of every piece of material at hand, stood waiting. Then followed a shout:

"Let her go!"

And ten men jumped to the task of creating a time record in constructing a studio. The scene was at the Fair Grounds, Phoenix, Arizona. Romaine Fielding was the one who gave the signal and during the six hours which ensued, the time it took to fully complete the erection of the collapsable studio, he was on hand to personally supervise every detail. Six hours after the word "go" had been given there stood a comfortable protected studio ready for any scene which might be set up.

While there have been constructed sundry and various kinds of collapsable studios of stages wor moving picture work, the one which has just been finished for use by the Lubin Co. during the world-tour, will undoubtedly establish itself as a criterion for practicability, convenience and simplicity of handling. Three hours is all the time it takes to tear down the studio, pack it and have it ready for shipping. There are twelve concrete abuttments on which the stage rests which takes about two days to make; but these are always left behind when moving time comes.

The plans and specifications for the present studio were drawn up by the Lubin star prior to his leaving Philadelphia. His idea was to create a sectional studio of sufficient proportions to accommodate any kind of an interior setting from a simple bed chamber to an elaborate ball room, and yet one which could be torn down and transported with the least possible labor and expense. In the present undertaking he has brought to bear all his experience both in the legitimate and moving pictures, and the results have been more than satisfying.

With double canvas sidings and coverings, one canvas arranged on the outside of the supports and the other on the inside, the whole is absolutely rain proof. And every inch of covering is movable so that the best lighting effects may be obtained. Again, there is no bagging of the canvas in this process, no matter how the coverings are drawn, not a shadow can be cast across the stage proper.

This stage, the flooring of which is sectional, has a 30x40-foot clear working space. It is 26 feet high in front and 20 in the rear. All the supports are made of 1½-inch wrought iron pipe with screw jointings. Every support and jointing and floor section has been made according to those specifications which will allow the whole to be packed into a solid mass capable of easy egress from and ingress to a sixty-foot baggage car. White paint has been applied as a coating for the supports and these supports have all been numbered for identification when the time comes for tearing down and putting up the studio again, which will probably be next summer when Mr. Fielding and his company move on to California. This studio will be carried on the world-tour which the company makes.

The first scenes to be taken on this stage will be several in "West, Two Thousand Miles," a two-reel comedy-drama in which Mr. Filding plays the lead role. He is also the author and director of the piece.

HAS LEE LAWSON "RELATIVES" IN SANTA BARBARA?

Persons who remark that "Mister Lee Lawson has relatives in Santa Barbara," must cease assertions of such likelihood. For several weeks he has dared to wear a carnation in his coat and talk automobile with a slur on his consonants that resembles the first efforts of a whstle at quitting time. Requiescat en Pace!?

Frank Montgomery has been appointed managing director of the Liberty Feature Film Company of San Marcos, California. He is now engaged upon his grst picture which will be made in Los Angeles, a western feature with Mona Darkfeather in the lead. After it's completion, Mr. Montgomery with Mona Darkfeather, will go to San Mateo where the company possesses an excellent studio with the latest improvements. The Liberty company have a splendid company including handsome Emery Johnson, Margarite Clayton, True Boardman, Virginia Ames, Clarke Stockdale and Vera Hewitt. Only feature films will be made in with a release under the Kriterion brand. D. F. Whitcomb goes with Montgomery as special writer.

Every morning early, J. R. McGowan leaves the Sisters' Hospital in an auto and he returns to his nurses and his bed when the work for the day is done. He is getting along capitally, but it will be some time before he can walk. Helen Holmes is glad to have him back on the field even if he is sitting down or in the automobile, for his brain is very active and he is a director who gets every ounce out of his people and they are glad to give it. Helen is doing some great stunts in this Kalem installment of "The Hazards of Helen," which will be known as "The Death Car," and in which she is bound and sent to her death and escapes in a thrilling manner—it is not fair to write how.

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"A FOOL THERE WAS"
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A TYPICAL WESTERN AMERICAN

"The Black Ghost Bandit," put on by the American Film Mfg. Co., under direction of Thos. Ricketts, is a typical one-reel Western, featuring Jack Richardson as the bandit, a character which no one knows how to put over better than himself. Vivian Rich as the bandit's daughter, does some good riding and manages to be thrown very realistically. Harry Von Meter's portrayal of the sheriff is big and forceful. Louise Lester and Reaves Esson are the bandit's sister and husband.

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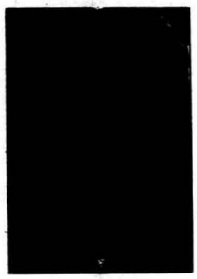
THE OFFICIAL PUBLICATION OF THE PHOTOPLAYERS, INC., LOS ANGELES, CAL.

VOL. 1. No. 29 Los Angeles, Cal. Saturday, January 30, 1915 PRICE 5 CENTS

CARL LeVINESS,
Director.

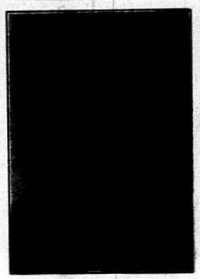
EDNA PAYNE,
Leads.

ECLAIR STUDIOS MOVE FROM ARIZONA TO LOS ANGELES. TWO COMPANIES BEGIN PRODUCTIONS



CLARA HORTON,
Eclair Kiddie.

DOLLY LARKIN
Leads.



WEBSTER CULLISON,
Director.

WILFRED LUCAS DIRECTS "SPANISH JADE"

Playwright Adapts Multiple-Reel Screen Production from His Own Successful Drama

Wilfred Lucas, former director of Cleo Madison in the "Trey O' Hearts" series, and at present director general for Fiction Players, Inc., is busy at work on the second reel of "The Spanish Jade," a five-reel adaptation of the novel of that name, written by Maurice Hewlett. First of the films to be staged under the brand of the Fiction Players, "The Spanish Jade," is regarded by critics who have watched it in course of production, as containing an element of interest and a number of unique features which will cause considerable comment among the patrons of the silent drama. The story was chosen by Louis Joseph Vance as their first production, because of his thorough familiarity with the subject, having his dramatization of the novel which recently toured this country on the speaking stage.

In addition to directing the production of the story, Mr. Lucas, who prior to his entering the motion picture field, was well known on the "legitimate" stage, is playing one of the character parts.

INTERVIEWS SECRETARY BRYAN

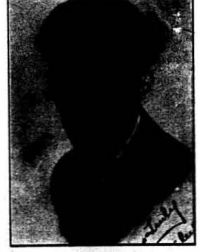
The clever and versatile woman, known to the literary world as Grace Darling, will hereafter be known as the Hearst-Selig Reporter. Her visualized interviews will appear in the Thursday releases of the Hearst-Selig Twice-a-Week News Pictorial and will be another exclusive feature for this popular motion picture. One of the first assignments of Grace Darling was to attend the distribution of baskets at the Salvation Army headquarters in New York City, in company with Miss Eva Booth. The young lady has also interviewed William Jennings Bryan, Secretary of State; Secretary Daniels, Representative Gardner, and many other notables who are in the public eye. These "interviews" are all unusually interesting and will certainly be received with pleasure by the Picture-play loving public.

TWO COMEDIES RELEASED BY LASKY THIS MONTH

Mr. Samuel Goldfish calls attention to the fact that the Jesse L. Lasky Feature Play Co. issued no less than four productions during the month of January: "The Girl of the Golden West"; Edith Taliaferro in "Young Romance"; Marguerite Clark, in "The Goose Girl," and Edward Abeles in "After Five." It is interesting to note that two of these productions are strictly dramatic and that the other two are both comedies of the most modern type. "Young Romance" and "After Five," the two comedies in question, both depend on essentially humorous ideas and are a radical departure from slap-stick farce which has characterized so many efforts at fun on the screen.

GEO. LARKIN,
Leads.

LUCY K. VILLA,
Characters.



STANLEY DUNN,
Juveniles.

Los Angeles, the acknowledged center of the world's motion film industry, has been substantially augmented by the removal from Tucson, Arizona, to this city of the great Eclair studios, the change of locality being made because of the better advantages to be obtained in Los Angeles and its vicinity in outdoor setting of scenes, and for business needs. Nine freight cars and a Pullman coach were used in transporting the players and the vast amount of scenery and properties from Tucson to this city.

The aggregation, which is now known as The Features Ideal, Inc., being affiliated with the Eclair Film Company, has moved into the studios at Gower street and Sunset boulevard, recently vacated by the Sterling Motion Picture Company, and the organization already has two companies at work filming high-class dramas. Robert Levy is general manager of the establishment and is preparing to add two more companies of players to the two groups now at work. He is also perfecting plans for the purchase of a tract of land in or near Los Angeles for the building of a large and thoroughly modern film manufacturing plant.

Webster Cullison, the veteran, highly talented producer, is director of one of the companies at the studios with Hal Wilson as assistant director, and Raymond Angel as cinematographer. Among Mr. Cullison's players are Norbert A. Myles, leading man; Edna Payne, ingenue leads; Lucy K. Villa, dramatic leads; Herbert Stanley, juvenile lead, and Fred Hearn, character roles.

Carl Leviness, well known as a master producer of high-class features, is director of the other company now at work. His assistant is Morris Cytron, while Fred Dobson is camera man. Mr. Leviness' company includes George Larkin of "The Trey of Hearts" fame as leading man; Dolly Larkin, ingenu leads; Lindsay J. Hall, dramatic leads; Will E. Sheerer, character roles; Alice Knowland, characters, and Henry Aldrich, heavy roles.

Clara Horton, the beautiful child actress known as "Eclair Kiddie," is with the organization and will from time to time enact parts with the companies. I. J. Martin is scenic artist, James Newman is head carpenter, while H. F. Libby does good work as the head property man. Miss Rakel Johnson, formerly of the Sterling Company, is secretary of the studio office.

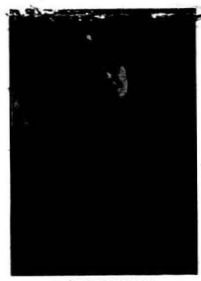
Frank M. Wiltermood, who during the last year has been scenario editor of the Balboa Company, is the photoplay writer of The Features Ideal, Inc.

For a time the establishment will produce a number of two-reel dramas and following the addition of two more companies in the near future will stage many big features, four and six reels in length, together with a serial photo-drama of twenty episodes. The primitive films will be made at the Fort Lee, New Jersey, laboratories of the Eclair Company, which plant is among the world's very largest film-printing establishments.

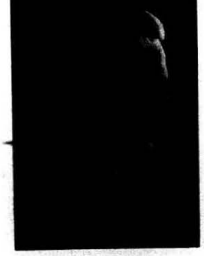
The stages on which the companies will film interior settings are historic in cinema annals, for these platforms two years ago were owned by the Universal Company and it was here that Directors Otis Turner, Phillips Smalley, Edwin August, Al Christie, Henry McRae, Francis Ford, Wilfred Lucas, Allan Dwan and other noted producers made their interior scenes in big dramas and comedies. The studios also are notable because of the fire which occurred there nearly two years ago and which partly destroyed the plant and burned up several hundred photoplay scripts in the scenario department, the destroyed buildings being quickly rebuilt. Directly across the street from the Features Ideal studios are the general offices and studios of the Universal Company, which establishments are soon to be moved to Universal City.

Many improvements will be installed in the Features Ideal studios for the filming of big photo-dramas of the very highest class, the company's purpose being to specialize only in feature productions. The corporation has at its disposal a large amount of cash and will spare no expense in being true to its name by producing ideal pictures. All the heads of the company departments are veterans in cinema art and will strive energetically at all times to maintain the high prestige of Eclair films, the mother organization of The Features Ideal studios.

NORBERT A. MYLES,
Leads.



LOTTIE FOWLER,
Ingenue.



WILL E. SHEERER,
Characters.

MARY PICKFORD AND JAMES KIRKWOOD IN MOB SCENE

The famous Mary Pickford and James Kirkwood, her director, accidentally became impromptu players for the mob scene of W. Christy Cabanne's four-reel Majestic feature, "The Lost House," adapted from the novelette of Richard Harding Davis. Cabanne was putting on a fire scene and had stretched a fire line around the structure. Police officer and firemen were gathered in front of the line. Miss Pickford and Kirkwood were driving along in a machine, and seeing the crowd, alighted and stopped to watch the proceedings. They were in direct line of Cabanne's camera, and when the picture is shown, Miss Pickford and Kirkwood will be seen in the mob.

RITA JOLIVET TO MAKE FILM DEBUT IN "THE UNAFRAID" UNDER MANAGEMENT OF JESSE L. LASKY.

Geo. H. Melford to Direct.

[illegible] behalf of the Jesse L. Lasky Feature Play Co., the completion of a contract with Miss Rita Jolivet, whereby this distinguished international star will make her first film appearance under Lasky management in a picturization of Eleanor M. Ingram's successful novel, "The Unafraid." Miss Jolivet will play the title role of "Delight Warren," a rich New York girl who is engaged to a Montenegran of noble birth and who experiences, in a wild mountains of that country, many romantic adventures, culminating in a marriage not to her betrothed but to his brother.

Miss Jolivet was born in Paris and has played in Paris, London and New York. Her mother, before her marriage, was a celebrated pianist, and her sister, Mlle. Inez Jolivet, is one of the foremost woman violinists of the European continent. She made her professional debut in England as Beatrice in "Much Ado About Nothing" and, before first coming to this country, had already played in the leading London theatres with such artists as Cyrill Maude, Weedon Grossmith and Sir George Alexander.

Rita Jolivet's first New York engagement was in the leading feminine role of "Kismet," when that most famous Oriental production was first offered at the Knickerbocker Theatre. Last year she played the role of the Chinese Princess in Percy Mackaye's fantastic drama, "A Thousand Years Ago," scoring a second overwhelming success.

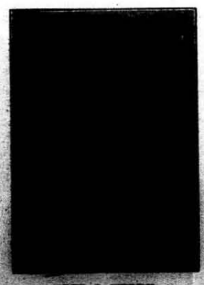
Miss Jolivet has already left New York on her trip to the Lasky studios in Hollywood, California. Work on the production, which is to be released in March, will begin immediately upon her arrival. The production will be directed by Geo. H. Melford.

Chas. Pike, the live wire of the Salt Lake Railroad, has sent Director McGowan of the Kalem Co., to Las Vegas. Mr. Pike supplied a special train which will be away for the coming three months. If you are in doubt about your railroad trips, see Mr. Pike at his Spring street office.

ELMER REDMOND,
Leads.

LINDSAY J. HALL,
Characters.

ALAN HOLE,
Character Leads.



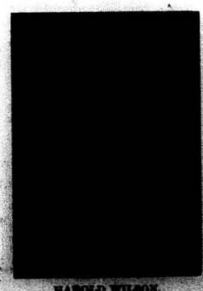
FRED G. HEARN,
Character Leads.

DIRECTORS AND LEADING PLAYERS

OF THE

Features Ideal Companies

HOLLYWOOD, CAL.



HAROLD WILSON,
Characters.

ROBERT A. ALBECK,
Heavy Leads.

Features Ideal, Inc.

Pacific Coast Branch

(Former Sterling Studios)

Sunset Blvd. and Gower St.

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WALLACE REID, Toastmaster.

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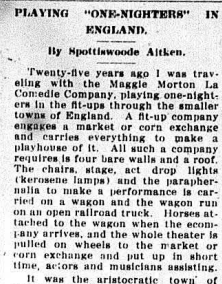

MARY PICKFORD
Famous Players

ABOUT ZE GRAND BALL! WHO'LL BE THERE?

DELL HENDERSON AND MARY PICKFORD TO LEAD GRAND MARCH

B-A-L-L—And it is going to be SOME ball, according to present results. Our ardent booster, Douglas Gerard, reports the sale of fifty-six boxes—that leaves about six more to be disposed of. Prominent among those who will occupy boxes are George Reehm, the crack Biograph producer; Wally Reid, the dashing heart-breaking record holder of the Mutual forces; James Kirkwood, who is responsible for the Mary Pickford successes; General Manager Bernstein of the Universal Film Company; Dell Henderson, whose split reel Bio's are really funny; Carlyle Blackwell, who promises not to appear in the costume he wore in his Famous Players success, "Spitfire;" W. E. Wing and Russell Smith, of the Scribe boarding house; Brother Wing promises not to mention his holding a box in his Mirror review; George Larkin, Sid Chaplin, Dolly Larkin, and Sid's better half will hold down a box between them; Fred Kley and wife, and many, many other prominent film celebrities whose names are not available at the time of going to press.

And to think the affair is going to be held at the Shrine Auditorium, that is inducement enough for the picture fan to fork out his price of admission, for himself and the girl he thinks most of.

It has been estimated by a member of our wonderful cozy club that the number of the crowds expected will reach into many, many thousands. The more the merrier.

Souvenirs have been selected to distribute and the names of the prominent leading ladies and men will be announced by a Photoplayer with a husky voice as their entrance into the hall is visible.

Much credit is due to our aggressive new chairman for the rapid stride his committees are making in getting things into shape.

It is officially announced that the Grand March is going to be led by President Dell Henderson and Mary Pickford. Those to follow are Vice-President Wm. D. Taylor and Cleo Madison, Second Vice-President Henry B. Walthal and Ruth Roland, Secretary Wallace Reid and Dorothy Davenport, Fred Kley and Blanche Sweet, Carlyle Blackwell and Mabel Normand, Douglas Gerard and Fay Tincher, Isadore Bernstein and Mrs. Bernstein, Geo. Seigmann and Dorothy Cish, Mr. and Mrs. Filson, Hersnall Mayall and Bessie Bariscale, etc.

PLAYING "ONE-NIGHTERS" IN ENGLAND.

By Spottiswoode Aitken.

Twenty-five years ago I was traveling with the Maggie Morton La Comedie Company, playing one-nighters in the fit-ups through the smaller towns of England. A fit-up company engages a market or corn exchange and carries everything to make a playhouse of it. All such a company requires is four bare walls and a roof. The chairs, stage, act drop lights (kerosene lamps) and the paraphernalia to make a performance is carried on a wagon and the wagon run on an open railroad truck. Horses attached to the wagon when the company arrives, and the whole theater is pulled on wheels to the market or corn exchange and put up in short time, actors and musicians assisting.

It was the aristocratic town of Paignton in Surrey that received us on a cold winter's eve—the snow a foot deep and the wind in chilly blasts found holes in my otherwise warm overcoat. I set off with my rooming mate (the low comedian) to find "digs." We tramped many weary streets and found nothing that looked like a cheap apartment house. (My salary was six dollars a week.)

In a spirit of desperate jubilation my pal pointed to a magnificent mansion and suggested trying there. It was such a ridiculous idea that in an angry mood I dared him to carry out his threat. And he dared!

The door was opened by a gorgeously arrayed flunkey, who haughtily demanded our business. My pal said we were looking for lodging for the night. The flunkey must have misunderstood, for he asked us to come in. He showed us into a brilliant reception room—a mass of marble and tapestry. My pal sat him down on a velvet divan as if it was quite the customary thing, and I tried to hide the toes that were protruding from my shoes under a tiger skin. The flunkey said he would inform her ladyship, and would we wait? She sailed into the room as a queen might have done and asked what it was we desired. My pal, clearing his throat, said "a combined room for two, including cooking, for which we would pay 50 cents (two shillings) for the night. It seemed as if the lady smiled. She rang a bell and told the flunkey to show us our room. I never dreamed of such splendor in a bedroom. The flunkey asked us what more he could do, and my pal, braving it all out, said we would require our supper cooked.

Out of his dilapidated satchel he took out a paper parcel containing a pound of raw liver; another containing tea; another with butter. Without a remark or smile, the flunkey put them all on a silver salver and took them away, returning in half an hour with a butler, who set the table, and our eatables, now scarcely recognizable, were on silver dishes.

We ate in perfect misery and silence, while the flunkey and butler danced attendance on us. When the meal was over and the flunkey and butler gone, I let my temper out on my pal and told him they would demand fifty shillings instead of fifty pence in the morning, as they must have misunderstood the price.

We never slept on such a bed or bathed in such a bath or used so many towels and so much soap as we did in that house. We were in—couldn't help it—and so took all there was in it.

It was a gloomy, sumptuous breakfast we had, and after we packed up we asked to see the lady. It was a miserable pair that crept downstairs after the flunkey to the reception room. The lady, as before, came in and greeted us kindly, and my pal took out of his purse two shillings and handed it to her. She took it and thanked us and invited us again. She told the flunkey to order the carriage and we left her standing at the door watching us. Was she smiling?

I'll never forget the exclamations of that hungry looking theatrical company as we drove down to the station behind a pair of prancing horses, and when the footman opened the door and let us out we were the proudest actors in all England.

DOUGLAS GERARD,
Favorite Players

BOSWORTH AS "BUCKSHOT JOHN."

Whatever the role in which Hobart Bosworth appears, the public is assured of a strong, forceful interpretation, drawn with great art and invariably convincing and memorable. In his latest appearance, "Buckshot John," a feature film presented by Bosworth, dramatized by Charles E. Van Loan from his own story of the same title, Mr. Bosworth brings to the role of "Buckshot John" all of his brilliant genius and charm of personality. The part gives him unusual opportunities, and it is plain to see that he revels in them and thoroughly enjoys his difficult task. Consequently, as "Buckshot John" Moran, desperado and later convict, Mr. Bosworth is seen in one of the finest creations of his splendid career.

For the past year Mr. Bosworth has been seen at the head of his own company, and in such roles as "Larsen" in "The Sea Wolf," "Naass" in "An Odyssey of the North," and other equally diversified characterizations has entrenched himself securely in his position as one of the finest actors in the silent drama.

He was the first star of the legitimate stage to take up moving picture work, an illness six years ago compelling him to seek an outdoor life, and pictures affording him an opportunity to continue his life work, although through a different medium of expression. Before that he had been ten years in Augustin Daly's famous stock company, had been leading man for Julia Marlowe, Mrs. Fiske, Henrietta Crosman, Florence Roberts and other stars, and had himself been starred under the management of Harrison Grey Fiske.

He has had a most interesting and varied career, beginning at the age of eleven, when he ran away from his home in Marietta, Ohio, to go to sea, and including several years before the mast, and brief experiences as a rancher and professional boxer. He is a landscape painter of recognized ability, a great lover of outdoor life and of animals, his horse and faithful companion "Busy" being well known to picture audiences.

SELIG "SPOILERS" IN THE PRISON

Five men, condemned to death in the electric chair, sat in their shackles and laughed and cheered and entirely forgot their impending doom as the film story of "The Spoilers," released by the Selig Polyscope Company, was unfolded in Folsom Prison, California, on Christmas Day. The men's names were: Sam Rabe, Burr Harris, Earl Loomis, "Silent" Carson and Louis Chakoulad, all condemned to death for murders.

One thousand and more men, confined behind the stone walls of the State's prison, marched in lock-step into the assembly hall and accorded enthusiastic approval to the Selig feature Pictureplay which was contributed jointly as a Yuletide gift on the San Francisco Chronicle, and Golden Gate Film Exchange to the penitentiary inmates.

Never had this wonderful film been shown to a more appreciative audience than that in Folsom Prison. While the outside world thought of its Christmas turkey, and trees, and gifts, the men behind the steel bars applauded the film hero's splendid acts, jeered at McNamara's intrigue and brutality, and whetted their appetites for a roast pork dinner by viewing what is probably the greatest Picture play ever produced.

The selection of "The Spoiler's" was a happy one for the prison's Christmas Day program of entertainment. At every tense moment of Rex Beach's splendid story of Alaska, the big hall in which the pictures were shown reverberated with applause.

The five prisoners, upon whom the shadow of impending death had settled, forgot the grim spectre lurking near them, in the absorbing story of the film. During the showing of the picture they became once more like other men and their faces reflected the joys and the sorrows depicted by the plot of the silent drama. They were accorded choice seats before the screen and forgot for a time their many varied misfortunes.

FLORENCE CRAWFORD STRICTLY OUT-DOOR GIRL—MAKES WONDERFUL STRIDES WITH RELIANCE CO.

Perhaps none of the popular film favorites have made greater strides with the motion picture audiences during the past year than has Florence Crawford, the attractive Reliance star.

Miss Crawford is strictly an outdoor girl. She is a superb horsewoman; a crack shot with either rifle or pistol; a powerful swimmer and an expert tennis player.

She was born in Franklin, Pa., Crawford County. Her ancestors settled in Crawford County more than 200 years ago. The county took its name in honor of the Crawford family. Mrs. Crawford is a descendant of a family of fighters. Her grandfather fought throughout the Civil War. Her great grandfather was a veteran of the Mexican war, and her great, great grandfather fought in the war of the rebellion. This probably accounts for Miss Crawford's fondness for out-door life.

She received her education in Pittsburg and New York. Three years ago she called on one of her girl friends at the New York Reliance studios. This was her first visit to a motion picture studio. This visit decided her future for she received and offer to go into pictures and the offer was accepted. For several months she played small parts in Reliance productions and then she accepted an offer to join the Majestic company in Los Angeles. Here she played dramatic leads, appearing in "The Thief and the Book," "The Heart of a Fool," "Playmasters," and other Majestic features.

When Mr. D. W. Griffith became director-in-chief for the Reliance and Majestic companies, Miss Crawford was one of the very few actresses who were retained by this able director to appear in the re-organized companies.

Since joining the re-organized Reliance and Majestic companies, Miss Crawford has appeared in "Bad Man Mason," "The Tardy Cannon Ball," "A Lucky Disappointment," and other Reliance productions.

Owing to her athletic training and fondness for out-door life, Miss Crawford is especially suited for strong, western dramas. She measures 5 feet 5 inches in height; weighs 130 pounds and possesses a perfect figure. She has large, dark, gray eyes, very light brown hair and a fair complexion.

She has shown to great advantage in the western dramas produced by "Sheriff" Arthur Mackley, where she usually plays opposite to him.

In depicting the character of a western girl, Miss Crawford is probably without a peer. She has the faculty of displaying intense emotional feelings in such a natural manner that it appears to be real and not acting.

MILLER'S THEATER.

"A Fool There Was," a six-reel photoplay adaptation of Kipling's famous poem, "The Vampire," will be shown for the balance of the current week, including Sunday, at Miller's. This vivid and startling drama is the greatest sensation of the year in the silent drama and the work of Edward Jose as "The Fool" is wonderful, while the interpretation of the role of "The Vampire" by beautiful, fascinating Theda Bara is remarkable for intense dramatic realism, and her seductive beauty serves to enhance the illusion created by her art.

Beginning Monday and for the entire week the attraction will be Belasco's artistic triumph, "The Girl I Left Behind Me," a five-reel photoplay of great strength with the popular matinee idol, Robert Edeson and beautiful Claire Whitney in the title parts. This production is a splendid one in all ways, the story is one that will grip and hold the attention all the way through, while the cast in support of these two splendid stars is all that could be desired.

J. BARNEY SHERRY BEST AS WESTERN GAMBLER

J. Barney Sherry can play any part in motion pictures from a handsome leading man, to a grizzled old fellow of the mountains, his friends say; but there is one that fits him especially well and that is the part of a western gambler. He demonstrates this in "Mr. Silent Haskins," a forthcoming release of the Ince companies, featuring William S. Hart. Mr. Sherry has a powerful physique, a strong, determined face and a wonderful power of expression and he has utilized all these valuable assets in his interpretation of the part of Jim Black in support of Mr. Hart.

"THE HUT IN SYCAMORE GAP," A TALE OF A COUNTERFEITING PLOT ANOTHE BURTON L. KING RELEASE

Banker Wilson and his beautiful daughter, Helen, visit a secluded spot in Sycamore Gap, where they occupy an isolated hut. Wilson has been under suspicion by secret service operatives as being identified with the distribution of counterfeit money through his bank.

Helen is introduced to Diamond, the counterfeiter, who is in league with Wilson. He falls in love with her and demands her hand in marriage, threatening to expose the banker if he fails to comply with this demand.

Helen learns the truth through an accident. Frank Castle a private detective, and Phil Corridon, a secret service operative, are fast friends and both stumble upon trails leading to clews in connection with the counterfeiters. Frank falls in love with Mary, sister of Diamond, while Phil succumbs to the charms of Helen.

Banker Wilson settles his own troubles with a revolver bullet, and Diamond is taken to jail. The counterfeiting plot having foiled, the path of the young lovers run smoothly.

An exciting and interesting story, well told.

NEVA GERBER FOR THE NEXT FAVORITE PLAYERS PICTURE.

The Favorite Players have closed a contract with Miss Neva Gerber to play the leading woman part opposite Carlyle Blackwell in the coming picture, "The High Hand."

Miss Gerber is a petite blonde with deep-set eyes, full curved mouth, and glorious mass of golden hair. Miss Gerber is a discovery of William D. Taylor, the director of the Favorite Players, who, when he saw her charming acting, appreciated fully her peculiar fitness for the part of Edna in "The High Hand." The scenes which she and Carlyle Blackwell enact together are truly artistic in the similar and touching beauty of the action. Miss Gerber's characteristics are a childlike innocence, curiously suited to the part for which she has been cast.

WM. S. HART WILL CREATE STIR IN "SILENT MR. HAWKINS"

Cast again in his favorite role—that which has made him nationally famous as a character-actor—William S. Hart promises to create another stir in motion picture circles soon in "Mr. Silent Haskins," an interesting western story soon to be released by the Ince companies.

The story deals with the adventures of a prim village milliner of a New England town, who is informed that her uncle has passed away and willed her his property. The news comes from Lon Haskins, the manager. Thinking the property to be a grocery store, the young temperance worker travels out to Arizona to claim her property, but is surprised and shocked to find that it is a saloon, and gambling and dance hall. She orders Haskins to close the place, which he does. Black, a gambler, entertains designs on the young woman and offers his hand in marriage, but Haskins announces that he too is a candidate for the fair lady's hand and heart. The gang decides that the two men play poker for the girl. Black begins to play unfairly and Haskins gives the gambler a taste of his own medicine by resorting to the use of a trick seal ring, by which he fleeces Black. Black is made to leave town and Haskins marries the girl.

To the remarkable abilities of Mr. Hart and his company has been left the burned of sustaining the strong story. They have succeeded, advance reports of the production state, in making it one of the best that has yet been done under the direction of Mr. Hart. The noted actor is supported by Rhea Mitchell as the adventuress, and J. Barney Sherry as the gambler. The scenario is by Thomas H. Ince and S. Gardner Sullivan.

A thrilling tale of the stock market is told in the Majestic one-reeler, "Above Par," written by W. E. Ellis and produced by George Siegmann.

W. E. Lawrence, Billie West and Wm. Brown are the principals in the cast.

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"A CUSTOMARY WIFE," A STORY THAT STRIKES HOME

"Give us a story that will strike home—something that depicts human life as it is—a lesson that will make us think."

Such is the frequent cry of the fastidious among the motion picture lovers of the country, yet seldom is it heeded in the proper way. So seldom has it been heeded, in fact, that Thomas H. Ince, director-general of the New York Motion Picture Corporation, has concentrated his efforts on the production of a picture that, he hopes, will satiate the increasing desire of the dissatisfied ones for such films. The production has just been completed at the Inceville studios of the company in Santa Monica and will soon be released on the Mutual program under the title of "The Customary Wife."

It is a powerful story of married life that is related with an intense interest by a strong cast of Inceville's actors. It portrays a condition that is acknowledged to exist in many homes and drives with all the poundage at its command, a moral that is certain to stir the unthinking ones.

"The Customary Wife" is a sweet, sincere woman, who typifies the ideal "good" mother. Her husband is enamoured of a dancer. On the night of the fifth anniversary of his wedding, he tells his wife that he cannot be present at a dinner she has arranged in honor of the occasion. Hoping to find out what her husband has purchased for her, the wife peeks into his overcoat pocket and there finds a diamond bracelet.

She goes to the theater that night and from the box she observes the bracelet on the wrist of the dancer. She resolves, after some reflection, that her husband does not love her because she is not of the Bohemian type. And in a dseperate effort to compel his love, she confides her trouble to her brother-in-law and requests him to escort her to a Bohemian cafe. There she joins a party and becomes the life of the crowd. Her husband and the dancer come in and the former is horror-stricken to see his wife. Arriving home, the wife tells her husband that she does not want to be good if it means the loss of his love and companionship. He is awakened by here attitude and a reconcilation follows.

Living up to his reputation for realism, Mr. Ince has spared no pains to make the scene replete with splendor. The cafe scene especially is one of elaborateness. Cut glass worth thousands of dollars, rich furnishings and costumes conspire to give the "act" the appearance of an ultra-fashionable rendezvous of the elite.

Heading the cast are Clara Williams in the title role, Harry C. Keenan, as her husband, and Louise Glaum as the dancer, Yvette. Little Thelma Salter, the Inceville child actress, appears to good advantage as the daughter. The scenario was written by Produced Ince in collaboration with C. Gardner Sullivan.

—o—

Chas. Cleary, Signe Auen and Olga Gray are featured in the Reliance two-reel feature drama "A Day That is Dead," produced by George Nichols, at the Majestic-Reliance Mutual studios.

The play is suggested by Lord Tennyson's famous short poem, "Break, Break, Break."

"A Day That Is Dead" will be a Reliance release as part of the Mutual program.

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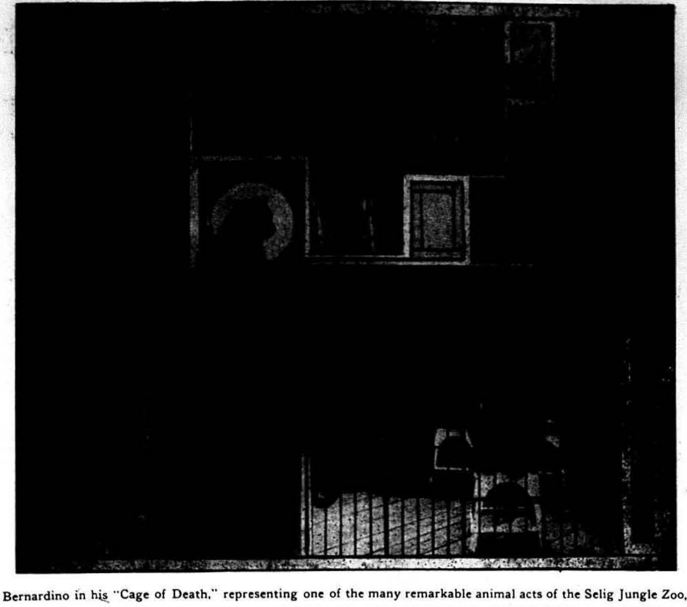


Mons. Carlos Bernardino in his "Cage of Death," representing one of the many remarkable animal acts of the Selig Jungle Zoo, Los Angeles

"**The Motion Picture** has of late years gotten such a grip on the public that we can look forward to the future of the industry with the calmest optimism," declared Thomas H. Ince, the well-known picture producer.

"No other large industry in the history of the world has gone to the front with such wonderful strides. In California, the home of film-production, the people are as keenly interested in film-making as the producers themselves. City ordinances and county laws have been regulated so as to encourage others to build plants there and every convenience is offered the film manufacturer."

'**Tis a long-long-way to California** from the Atlantic seaboard; but apparently the distance from the standpoint of a two-cent stamp is but a biscuit's throw if we are to take into consideration the extraordinary amount of mail received daily at Inceville by Thomas H. Ince, the famous producer of motion pictures.

Ince has an employe whose daily duty is to sort out and look after the half dozen sacks of mail matter addressed to the film magnate. The hundreds of letters received daily are of various shades and hues and are sent from all parts of the world.

MARGARET TURNBULL NOW A LASKY PHOTODRAMATIST

Miss Margaret Turnbull, widely known throughout the United States as a successful writer and dramatist, has gone to the Lasky studios in Hollywood, California, to become a photodramatist in association with Wm. C. De Mille, who has charge of preparing the scenarios for all the Jesse L. Lasky Feature Play Co. productions. Mr. Samuel Goldfish concludes all arrangements with Miss Turnbull last week and she is now on her way West. Miss Turnbull, though born in Scotland, came to this country so young that she considers herself American. Miss Turnbull collaborated with Wm. C. De-Mille in writing "Classmates," and she wrote "The Deadlock," in which Edith Wynne Mathison appeared last season. About three years ago she published "W. A. G.'s Tale," a book which had a very wide sale, and her more recent story, "Looking After Sandy," recently published by Harper Bros., is one of the big publishing hits of the year.

TRADES BABY FOR TOY-AUTOMBILE

Sheriff Arthur Mackley is producing "Your Baby or Mine," a one-reel Reliance drama, written by George Hennesey. This production carries a special appeal to children. A little boy feels greatly chagrined at the arrival of a baby brother. The new arrival gets all the attention and its brother is very unhappy. He trades the baby to his playmates for a toy automobile and then complications arise, which makes "Your Baby or Mine" one of the best Reliance dramas released this season. Baldy Belmont, Florence Crawford and Mae Gaston are the principals in the cast.

—o—

SCHOOLBOY CAPTURES BANDIT

The capture of a notorious bandit by a school boy is the feature of the Majestic one-reel drama, "Bobby's Bandit," written and produced by Fred O. Kelsey. Bobby Feuhrer and Teddy Sampson are featured. Tom Wilson and Fred Burns have important parts in the production.

"Bobby's Bandit" will be a Majestic release as part of the Mutual program.

—o—

BOOKINGS OF CARLYLE BLACKWELL PICTURES.

Mr. M. H. Blackwell of the Favorite Players said: "We are today receiving almost the maximum number of bookings on our first production, "The Key to Yesterday," and there seems to be absolutely no let up in the demand for "The Man Who Could Not Lose."

The old idea that the great merit in a motion picture consists in its novelty no longer holds good. The worth of a picture is the gage of its genuine merit and exhibitors today govern their desire to book it by the actual quality of the production, the ability of the actors and the interest of the story.

"The Last Chapter" is living up to the records established by "The Key to Yesterday" and "The Man Who Could Not Lose."

WAITERS' QUARTETTE IN "OLD DUTCH"

The waiters quartette who made New York howl with laughter when Lew Fields introduced them to theatregoers in his production of "The Girl Behind the Counter," are to be seen again. This time they are to have a wider appeal for they are to make their debut in motion pictures under Mr. Field's direction in the forthcoming World film release "Old Dutch," in which Mr. Fields is being starred. Frank Crane, who has been directing the making of the picture, was immensely pleased to have them take part. The tall waiter is Tom Howland, the short one bears the cognomen of Pat Walsh, the tough waiter is Charles Mitchell, who is well known as a stage manager of productions that his brother Julian had put on, and Dick Flanagan is the fat waiter of the quartette.

DRENCHED TO THE SKIN IN "THE PLUMBER WINS THE GIRL," JOKER COMEDY.

Well, what next? It does seem that every conceivable comedy or dramatic climax has been achieved in the films. But here is a new one. In "The Plumber Wins the Girl," there is a general mix-up in the kitchen where the water pipe has sprung a leak, and before it is possible for the plumber to arrive every one in the room is fairly drenched to the skin. Several beautiful gowns are completely ruined, while the stream of water spouts from the leak creating more fun than mere telling can convey. By the time the plumber does arrive there is a foot of water in the room in which William Franey and Gale Henry are floundering around, much to their discomfiture but causing many laughs.

—o—

Webster Cullison, director of one of the companies at work at the Features Ideal (Eclair) studios on Sunset boulevard, filming a feature drama built arou. the episode of a handsome country school mistress narrowly escaping abduction by a gang of robbers, her rescue being effected by the warning she receives from a mysterious telephone sounder in her room, by which she hears her mother's voice praying that she may escape harm. The drama is filled with thrilling encounters, interesting romance and heart interest. Edna Payne and Lucy K. Villa are the leading women players, while the male roles are being capably enacted by Norbert A. Myles, Herbert Stanley, Hal Wilson and Fred Hearn.

RHEA MITCHELL TO BE SEEN AS "TEMPERANCE WORKER"

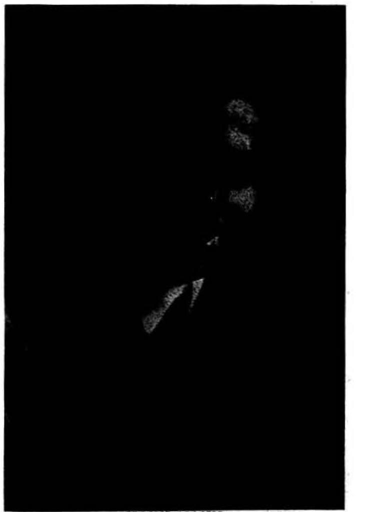
In the role of Priscella Miller, a prim, temperance worker of a staid old New England town, Miss Rhea Mitchell, the beautiful leading woman of the Ince companies has given the motion picture world a character study not commonly seen on the screen. Miss Mitchell has confined her work in the past for the most part to interpretations of society buds and western heroines, and consequently was confronted by a task of unusual proportions when she found herself cast for the part of the Yankee maid, in "Mr. Silent Haskins," a forthcoming Ince release of the Ince companies, starring William S. Hart. But she resigned herself to the position and handled it so skillfully that Producer Ince is contemplating writing more 'scripts of the same nature for her.

—o—

MOTION PICTURE EDITORS TO MARRY—BOTH MEMBERS OF SCREEN CLUB

It is rumored that two of the prominent members of the Screen Club and motion picture editors of no mean ability are to become benedicts in the near future. Harry Ennis, the popular motion picture editor of the New York Clipper, and Wen Milligan, the able and accomplished motion picture scout of the Billboard, are about to take the plunge in the state of matrimony.

The Photoplayers' Weekly wishes them both all the prosperity in the world for their happy future.



HANK MANN

FROM LANDSCAPE ARTIST TO COMEDIAN

Hank Mann, now playing under the direction of Jack Blystone with the L-Ko company, was a landscape ar- houses, brick walls and the like. He used a three-inch brush and cans of red, green, purple and black paint and was a real Charles Dana Gibson at bulls for a well-known Durham, N. C., tobacco company who advertise extensively.

"From my scaffold one day," says Mann, "I saw a comedy company playing. It looked like play to me then. I found out that they were the Keystone company and when next I was out of a job I joined them as an extra. Being a good runner I usually led the cops in the chases."

Mann remained with the Keystone Company for two years. When the L-Ko Company came to the coast he joined Director Jack Blystone and has been "going strong ever since." Although he has done falls and tumbles innumerable, Mann so far has sustained only one injury, a broken finger.

Frank Montgomery with Mona Darkfeather in the cast has just completed a strong two-reel subject and is getting ready to start for San Mateo to take up his duties as producer. He will make some of his pictures north and others in the studios leased by the Liberty Company at Glendale.

GRACE CUNARD, UNIVERSAL STAR, EXPERT SHARPSHOOTER

In Filmdom the players are noted for many accomplishments, but it remained for Grace Cunard, the Universal star under the direction of Francis Ford, to set a standard which will be difficult to surpass. This beautiful girl, famous for her finished and artistic acting, for her ability to write wonderful scenarios and for many other enviable talents, is now conceded to be the finest crackswoman in the movies. She can handle a rifle or any other firearm with the abandon of an Indian scout.

It is her greatest delight to play roles in which she is called upon to display her prowess as a sharpshooter, and in "The Madcap Queen of Greshoffen" she has an unusual opportunity of showing what a clever markswoman she is. One has but to remember her work in the "Lucille Love" series to be reminded of the fact that Grace Cunard knows no fear and in this new production this is more than emphasized.

"The Madcap Queen of Greishoffen" is an unusually interesting film for this most unusual and versatile actress.

LIBRARY TAKES SPECIAL EDITION.

The Chicago Public Library paid a recent compliment to "The Adventures of Kathlyn," novelized by Harold MacGrath, by ordering a special edition to be placed on the library shelves. The books were presented to the library by Mr. W. N. Selig. There are many calls for this peculiar work, which was written from "The Adventures of Kathlyn" film serial, the first of its kind, and which continues to be immensely popular in this and other countries.

—o—

ADELE LANE LEAVES FOR NEW YORK

Adele Lane (Mrs. Burton L. King) has left for a trip to New York where she will play for several months. She intends to combine business and pleasure, and upon her return will be able to accept further engagements. Miss Lane will be remembered with the Selig Co., when she was attacked by a bear on a fire-escape and severely bitten.

—o—

WILLIAM BRUNTON DOES EXCELLENT WORK FOR FAVORITE PLAYERS.

William Brunton, who did such excellent work as Count Lecoff in "The Man Who Could Not Lose," and the part of Roy Arbuthnot in "The Last Chapter," has been assigned the part of Tyson, a political grafter, in the coming Favorite Players' release, "The High Hand." As one of a gang of crooked politicians, he and Carlyle Blackwell meet in several clashes of will and force.

—o—

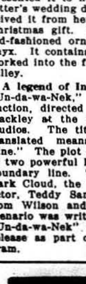
Carl Leviness, a director at the Features Ideal (Eclair) studios, which recently moved from Tucson to Hollywood, is producing a feature drama which calls for considerable risks of the safety of the players, among whom are George Larkin, former leading man of "The Trey of Hearts" serial photo-drama; Dolly Larkin, Lindsay J. Hall, Alice Knowland, Will E. Sheerer and Henry Aldrich. Some of the scenes were filmed in Chinatown and many thrilling episodes were enacted, the men and women players taking many hazardous chances to enact the trying roles. Morris Cyton, assistant director, and Fred Dobson, camera man, were active participants in the fighting and sensational exploits that mark the feature film.

Miriam and Elmer Clifton are featured in the one-reel Majestic drama, "His Return," written by Russell E. Smith, and produced by R. A. Walsh. A pretty romance is interwoven into the plot.

Jennie Lee and Charles Cortright are featured in the artistic Majestic pastoral drama, "Farm Folk." They appear as an elderly couple, whose son leaves the farm for a career in a big city. More than thirty years ago Jennie Lee was known as one of the foremost actresses of England and America. She made ea specialty of Shakesperian roles and scored a noteworthy success in the dramatization of Charles Dickens' "Bleak House." Loretta Blake and O. V. MacDiarmid play the leads. "Farm Folk" will be a Majestic release as part of the Mutual program.

Mae Marsh, the clever star of the Griffith Feature films, is the proud possessor of a gold bracelet given her for a Christmas present by her grandmother. The bracelet is an heirloom that has been in the possession of the Marsh family for almost a century. It was given to Miss Marsh's great grandmother as a wedding present by her husband. The great grandmother presented it to her daughter on the latter's wedding day. Miss Marsh received it from her grandmother as a Christmas gift. The bracelet is an old-fashioned ornament of gold and onyx. It contains twenty-two pearls worked into the form of a lily of the valley.

A legend of Indian life is told in "Un-da-wa-Nek," the Reliance production, directed by Sheriff Arthur Mackley at the R. and M. Mutual studios. The title of the picture translated means "The Boundary Line." The plot deals with the feud of two powerful Indian tribes over a boundary line. The cast includes Dark Cloud, the well known Indian actor, Teddy Sampson, Dove Eye, Tom Wilson and Roy Myers. The scenario was written by Dark Cloud. "Un-da-wa-Nek" will be a Reliance release as part of the Mutual program.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Robert Edeson and Claire Whitney in
"THE GIRL I LEFT BEHIND ME."

TOM INCE—NESTOR OF MOTION PICTURES.

A Brief Sketch of the Man to Whom Realism is Gospel and Whose Field Is the World.

By E. W. Hewston.

Down among the sandy stretches of the California coast, miles and miles from the nearest habitation, I wandered in the train of a caravan—such a caravan as threads slowly over the rutty roads of North China, through the Great Wall into Mongolia, thence westwards into Turkestan over the yellow dunes of the Great Gobi.

Or it might have been a caravan of the Punjaub country, following the sinuous highway towards Persia—the Persia of perpetual thirst and deep-rooted Orientalism.

I followed and watched that lumbering caravan and its motley crew of Oriental drivers with absorbing interest. There was the tang or realism about it that transported me for then once to either one of the aforementioned countries.

As those "ships of the desert" undulated along, with drivers, players and camera men following, I began to consider that producing a modern motion picture required something more than ordinary intelligence; it required something entirely new in the matter of mentality—film acumen, as it were, which means sound mental ballast and unerring judgment.

Thomas H. Ince piloted that caravan into the desert and out again, over miles of sandy waste, because he is a firm believer in the orthodoxy of good motion pictures, the doctrine of realism.

In combing the world for new plots and new scenes, Ince has followed a well defined path—a path that belongs to him by right of prior discovery and one that can be followed by no other American producer without being obliged to confess that he is encroaching on the Incian trail.

Ince has dabbled in pictures to such an extent and has show such rare accuracy and discernment and individuality in his productions that his works and the works of those who imitate him are known to the craft as the Ince school.

He is among the very few producers who without the assistance of a scenario can construct good film from an incoherent mass of moulding material. It can be said with truth that he can take a pack of camels and a heterogeneous assortment of alien citizenry and build a play from raw material on the spot.

He is intensely interested with plays dealing with China and Japan, India, Burma and the Malay Peninsula and the public may look for some wonderful productions in the future from his prolific pen. He has visited these countries and has made a close study of the customs and manners of the people. In spare moments he devotes considerable time to Oriental literature.

Encomiums come cheap in this great era of printer's ink, but to receive an encomium from a high Mancha nobleman—one of those chaps who wears the imperial yellow about his girth line, is something of which to feel proud. This honor recently fell to Tom Ince, who discovered in this scion of Asiatic nobility a prominent setting for something really new in the way of scenarios. Ince met the nobleman, who was traveling in the West, and invited him to take a conspicuous part in a picture, which, after considerable persuasion, he consented to do out of regard for his American friend. He was photographed in all his mandarin robes, after which he dubbed the producer the "Con-fu-tsu" of the motion picture world.

Aside from the exploration of the wonderfully fascinating eastern world for motion picture material, Ince has few, if any, peers in the domestic field. But few persons are better acquainted with New York City's East Side and its Ghetto, around which great stories have been written and still greater motion pictures are to be woven. In his vaudeville days Ince took a delight, when in New York, to ramble over the East Side and exploring the cul de sacs of that famous section.

It is sufficient to say that Ince, as a producer, has not yet reached his limitations. No one has any idea what he will do next. He has a capacity for work which spreads contagion at Inceville; realism is gospel to him, and so far he has gobbled up half the earth for a supply of film material. Film history will record Ince as a benefactor of the industry because of the sterling character and unalloyed truth of his productions.

VICTOR CO. WILL WORK IN MEXICO

Jaccard Company to Spend Fortnight in Mountains of Mexico Producing "Bucky O'Connors"

With the completion of the film upon which they are now working, the Kerrigan-Victor company, under the direction of M. Jacques Jaccard, will leave the Universal's Hollywood studios for the mountains in the northern part of Mexico, about a day's horse-back ride from the boundary line, where they are to stage practically all of the exterior scenes in the picturization of William McLeod Raine's popular novel, "Bucky O'Connors." In addition to the regular cast of J. Warren Kerrigan, George E. Periolatt and Vera Sisson, M. Jaccard will take with him a score of extra people, a carload of saddle and pack animals and another of camp equipment.

Leaving Los Angeles they are to travel by train as far as Tia Juana, Mexico, where they will take to wagons and saddle horses for the remainder of the trip. They will take with them provisions to last them a fortnight and tents for sleeping and mess quarters. Returning to the studios with the completion of these exteriors, the company will stage the interiors on the big stage at Universal City.

In point of action and continuity, the scenario, which M. Jaccard, himself, adapted from the novel, is regarded as one of the best that has ever passed through the scenario department in view of the all-star cast which is to appear in the picture, and the exceptional opportunity that is offered them for the display of their talents, this is regarded as one of the most promising of recent multiple-reel features the company has turned out recently.

A mix-up in over-coats furnishes the plot for the rollicking farce comedy "In a Fickle," by Reene Spofford, and produced by Eddie Dillon at the Majestic and Reliance, Los Angeles, studios.

A young married chap and a soon-to-be bridegroom get their overcoats mixed. The married man finds himself in a dilemma when his wife, who explores the pockets of his coat, unexpectedly finds an engagement ring and a pair of ladies' gloves. A detective is called into the affair, to run down the mystery. The inimitable Fay Tincher, Tod Browning, Eleanor Washington, and Edward Dillon are the principals in the cast.

A historic stage coach, which for many years was used as carrier of passengers and the United States mail in isolated sections of Arizona, formed part of the nine carloads of freight, studio equipment of the Eclair Company, recently brought from Tucson to the old Sterling studios at Gower street and Sunset boulevard in Hollywood. The famous coach figured in several sensational holdups by bandits on the Arizona frontier many years ago and bears bullet marks that show how strenuous the battles were waged between the holdup men and the defenders of the treasure carried by express messengers. The Eclair Company has used the coach in many pictures and takes the best of care of the vehicle because of its historic career.

"Ethel Gets Consent" is the seventeenth of the Komic "Bill" series, featuring Fay Tincher and Bobby Feuhrer. Fay is again seen in her role of the gum-chewing stenographer, wearing her familiar black and white striped dress, while Bobby Feuhrer has the role of Bill, the wide-awake office boy. The plot deals with Ethel's love affair. Her prospective father-in-law is adverse to his son marrying a stenographer, but he readily gives his consent to the match when Ethel and the son find him in a rather peculiar position. "Ethel Gets Consent" abounds in humorous situations, and Eddie Dillon, the director, has overlooked no opportunity in making this number the best of the series. The "Bill" series is an adaptation from the well known Komic players, Baldy Belmont and Tod Browning. Aside from directing the production, Dillon also plays the role of the son. "Ethel Gets Consent" will be a Komic release as part of the Mutual program.

Archer McMackin, former director of the Albuquerque Film Co., has joined the forces of Universal directors and is directing Ernie Shields, the Joker comedian.

Orange Empire
Trolley Trip
Through the "Kingdom of the Orange"

$3.50 PAYS ALL
TRANSPORTATION
EXPENSE
Including all Side Trips
and
RESERVED SEAT

Los Angeles
TO
San Bernardino
Riverside
Redlands
And All Their Scenes
of Beauty

Tour of Mission Inn, Sherman Indian School
and World-Famed Magnolia Avenue

Drive over beautiful Smiley Heights with magnificent view of San Timoteo Valley and the Majestic San Bernardino Mountains

Purchase Tickets and make reservations at Information Bureau
Main Floor P. E. Building, Los Angeles
or Pacific Electric Station, Pasadena. Get one of the New Folders

Pacific Electric Railway

BENNIE OF LUBINVILLE ARRIVES HERE—FRESH FROM EAST

Clever Publicity Youngster Seeks Western Prospects.

The name of the arrival of an important person in our midst is Bennie Lubinville Zeidman. He is commonly known back east as "Bennie of Lubinville," having acquired the title while he was in the employ of The Lubin Manufacturing Company, during his long stay with them.

Bennie is of a publicity disposition, having held down some responsible publicity manager jobs back east. The last two were with The Liberty Motion Picture Company, and The Exco Films, Inc., the company of which Edwin August was president.

He is a youngster, but in years only. His experiences in the past in the film game have demonstrated that.

When asked as to what he intended doing on the coast, this bright young lad replied:

"My expectations are to secure a publicity position of some sort, as I imagine I would like to work in God's country. I have a few things in view——"

Mr. Zeidman came to Phoenix, Arizona with Romaine Fielding on tour around the world, he and Mr. Fielding had a little understanding and Bennie left him and came to Los Angeles Last Sunday.

His numberless amount of friends back east in the motion picture profession is one to be envied by an experienced salesman.

Russell Bassett is with us again and most happy. Mr. Bassett loves the western players and received a hearty welcome at the Club on Wednesday last.

President Hutchinson, of the American Film Mfg. Co. has arrived in this city and is organizing another feature company for his Santa Barbara studios.

The Masterpiece Co. has closed their studios in Hollywood and stopped further productions. Mr. Filson has joined the Majestic forces under Director Geo. Belden.

"The Double Crossing of Slim" is the title of the one-reel Majestic drama produced by George Beranger, at the Majestic and Reliance Mutual studios. The cast includes O. V. MacDiarmid, Loretta Blakê, Thomas Hull and Otto Lincoln. The scenario was written by Russel E. Smith.

THE SUICIDE

'Farewell, false world!" he wildly
cries
And registers despair.
The frightened damsel vainly tries
To grab him by the hair.

Into the rushing tide he flops
Despite the maiden's squeal.
The operator never stops
The progress of his reel.

"You did it like a pair of clams!"
The chief yells from the shore.
"Some action to it now, you hams!
Go over it once more!"
—Kansas City Journal.

PRIZE STORY TO BE RELEASED BY UNIVERSAL FEB. 2ND—GRACE CUNARD PLAYS LEADING ROLE.

The Universal Film Mfg. Co. will release on February 2nd, the photoplay which recently won the Moving Picture Stories Magazine-Universal $100 prize contest. The title of the prize-winning play is "The Girl of the Secret Service," written by Miss Florence M. Higgins of the Hotel Royal Palm, Miami, Florida. Francis Ford has produced the play and Grace Cunard enacts the principal role. The story has been confined to two reels and will be released under the Gold Seal brand.

Miss Higgins recently received a check for $100 from the Universal as a reward for her initial effort which, in the judgment of a selected jury, excelled in strength and novelty of plot 8,000 other scripts which were submitted. Miss Higgins personally requested that Francis Ford and Grace Cunard play the leading roles in the play and the Universal acceded to her wishes.

J. L. Mariontette, manager of the Consolidated Film & Supply Company, the Atlanta branch of the Universal, has left for Miami, Florida, to superintend the arrangements for a special performance of The Girl of the Secret Service," which is to be held in the grand ball room of the Hotel Royal Palm for Miss Higgins and her friends.

Ford Sterling has returned to his old company, the "Keystone" and has commenced with his first story. Sterling is directed by Mack Sennett.

Dave Kirkland, formerly with Ford Sterling has joined the Keystone companies and will commence production on Monday coming.

MARGARITA FISCHER AND MR. ROBERT LEONARD TO LEAD GRAND MARCH AT STATIC BALL

Margarita Fischer and Harry Pollard made a trip from Santa Barbara to be present at the cameramans' ball (Satic Club) last Wednesday night and Margarita Fischer, who led the grand march with Robert Leonard honored the turners of cranks by appearing in a wonderful creation which took everyone's breath away by the sheer beauty of it. One of the men was heard to remark "Gee, I'll take what that cost for two months' salary." Far be it for a mere man thing to attempt to describe such a costume; but it was of white brocade and had irridescent things and rhinestones all over it, and she carried some American beauty roses, presented to her by the Club. She was very radiant and happy and delighted at the many congratulations upon her charming appearance.

Among the vast amount of studio equipment brought from Tucson, Arizona, by the Eclair Company to its new location at Gower street and Sunset boulevard in Los Angeles, are three ferocious wildcats. The animals are about seven months old and, while they are kittens, were found in a nest near Casa Grande by several children and carried to the farmhouse of their parents. Casa Grande is twenty miles from Tucson, and when the farmer moved to Tucson two months ago he sold the beasts to the Eclair Company, the animals having grown into savage creatures that menaced the lives of the farmer's children. Harvey Libby, head property man of the studios, cares for the wildcats and keeps them well caged. They have already been used in a picture and are being groomed for further work as camera artists.

A college girl's efforts to reform her neighborhood community is realistically portrayed in the Majestic two-reel comedy drama, "Minerva's Mission," produced by Paul Powell, and featuring the clever little comedienne, Dorothy Gish. She finds that trying to make all mankind stop smoking and drinking is a hard task. But when she starts to teach a mother the proper method for raising her children, she suddenly finds the task too much. Cora Drew, W. E. Lawrence, and Jas. Gorman are the other principals in the cast.

Notice! All remittances for Advertising, Subscriptions, Etc. must be sent to our office. Solicitors are not authorized to receive money for The Photoplayers Weekly.

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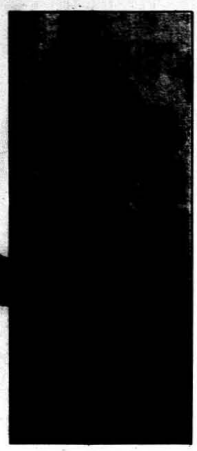


MY SHADOW AND I.

By Tom Mix, Selig Polyscope Co. Star.

"I think a whole lot of my double, better call it 'my shadow.' I cannot always appreciate just how he is getting along, my shadow, until months after I have entered into certain performances. Strange as it may seem, I am drawing my salary for what my shadow does. If my shadow cannot keep up to the mark, well the real flesh and blood that is the cause for that shadow would be greatly worried. If my shadow does something that does not quite meet with the approbation of the real owner of that shadow, well, say—how the dickens [illegible] you going to take your own shad[illegible] into a corner and hide him? [illegible] be done.

"So, you see, I am greatly interested in my shadow. He earns my bread and salt; we are great friends, good companions, in fact. We are always seen together until the picture play is filmed and then my shadow goes away from here. How warmly greeted he is on his return!

"When my shadow comes home again he comes in a round tin box and his coming is announced in many theaters. He cannot correspond with me; I have no power to govern his actions once he has left me; and so I go to the theater to see just how my shadow is getting along.

"When my shadow appears on the motion picture screen, it seems to me there in the audience as if I were viewing the actions of some total stranger instead of the shadow of mine own self. I am keenly critical of my shadow and his work; I want him to do his best for the honor of the family, and if he should accidentally falter now and then, I feel a lot worse about it than does the shadow.

"And my shadow does stunts that surprise me sometimes. He may pull off a bit of horsemanship that I did not think he had in him, and I find myself applauding my shadow at those periods just as the rest of the people kindly do. Then it is that I am proud of the shadow there on the screen and want to acknowledge relationship. He also does things that I cannot remember doing at the time the shadow and I worked as one. I cannot see my shadow when we are playing in the picture, you know, although he is always casting faithful reflections and is right with me. I can view his performance much better when I am resting and he is working. It is a fact that we both work as one, and then he does the same work over and over and over again, while I sit and look on. And then he may be doing the same work hundreds of times and at the same time my shadow may be working along with me. Rather marvelous? Surely, but gospel truth.

"I'll never forget when I saw my shadow work for me the first time. The feeling cannot be described. There was Tom Mix talking, smiling, riding and what not on the picture screen, and Tom Mix sitting before it all at the same time. Can you beat it? You cannot.

"And then my shadow sustains a great number of injuries more or less serious. I know he does, because I have encountered some aches and pains during my work and my poor shadow has to encounter them repeatedly every time the picture is presented. My aches and pains may be gone and not forgotten, but my shadow has them with him always. Tough luck on my shadow, what?

"I sometimes wish my shadow were not so foolhardy. It seems that in the enthusiasm of the motion picture acting that we as one do things that might need proper thought at any other time. We jump over horses, do other particularly risky bits of horsemanship, sustain some dangerous falls, and such like, that I, sitting calm and collected before the screen, do not always believe possible. Only my shadow and I may realize that this particular scene resulted in a sprained wrist, or a cracked skull, or perhaps a near death venture. And then that shadow has to repeat the stunts and it sometimes makes me ill at ease to see how venturesome my shadow sometimes may become.

"And I may say that coming events cast their shadows before, and I hope you will like me and my shadow during this year, for we have labored as one to please you."

ROBERT LEVY RECEIVES COMPLIMENTARY LETTER.

Robert Levy, general manager of the features Ideal (Eclair) studios in Hollywood, received a letter of commendation yesterday from the New York heads of the corporation, praising the excellent work he performed in superintending the recent removal of the studio scenery and equipment from Tucson, Arizona, to Los Angeles, a vast task, as nine freight cars were required to transport the material. The forty players and studio heads made the journey in a special Pullman coach. Despite the great amount of work there was no breakage of material or other damage, which good result was due chiefly to the energetic work Manager Levy did in personally attending to each and every detail of the labor of removal.

THOMAS INCE AND MACK SENNETT CONTROL RIGHT AT SAN DIEGO FAIR, "HOW MOTION PICTURES ARE MADE."

Producer Thomas H. Ince returned this week to the Inceville studios of the New York Motion Picture Corporation from San Diego, where for a week he had been superintending the opening of his exhibit at the Panama-California Exposition. Mr. Ince with Mack Sennett controls the exclusive rights to the exhibit of "How Motion Pictures Are Made"—and owing to the vast proportions of the undertaking his presence at the opening was imperative.

A company of thirty players, headed by Director Scott Sidney, vanguarded Mr. Ince on the trip to the border city. They made all preparations for the first performance, so that Mr. Ince had only to inspect the arrangements before the exhibit was opened for the year.

The exhibit is confined in a large building constructed by the Ince companies and is being conducted in conjunction with no other enterprise at the fair. Judging from press accounts of the "show" it is a fulfillment of every intention Mr. Ince had in mind in negotiating for the exhibit—a comprehensive, educational demonstration of the process employed in the present-day manufacture of the photoplay. A genuine stage has been built within the exhibit building with genuine props and a real camera. Under the supervision of a director the company enacts a play before the eyes of the audience. Then the various steps which have to be taken to develop and print the films are shown. It is then cut and projected.

"Our exhibit was taxed to capacity by an eager crowd on the first night," declared Mr. Ince upon his return to Inceville, "and I feel sure that it will prove one of the most popular attractions of the entire exposition."

With the return of Mr. Ince, his right-hand man, Eugene H. Allen went to San Diego to take up the duties of superintendent. He will remain there for several weeks and then leave the exhibit in the hands of capable assistants.

AUTO RACE BETWEEN HINDU AND SQUAD OF POLICE

George Seigmann has produced "The Mysterious Green Idol," a two-reel Reliance feature dealing with Hindu Magic. A beautiful young girl falls into the power of a unscrupulous Hindu cultist, who hypnotizes her and then endeavors to force her to marry him while she is under his influence.

A thrilling automobile race between the Hindu and a squad of police officers is one of the features of this production.

Francella Billington, Frank Bennett, Al Fielson, N. A. Henneberry and Chet Whitbey are the principals in the cast.

The scenario was written by Frank E. Woods.

"The Mysterious Green Idol" will be a Reliance release as part of the Mutual program.

JACK ROSE IN NEW ROLE; NOW MOVIE MAGNATE

"Bald Jack" Rose, erstwhile gambler and central figure in the sensational Becker case, who since gaining his liberty by turning state's evidence has eschewed former associations to moralize in pulpits on the error of his early ways, has now become affiliated with the moving picture industry.

That affirmation is not equivalent to what might be a first guess on hearing such a statement—that Rose had succumbed to the sentiments of a moving picture concern and accepted a titular role in some lurid drama of the underworld with which his past life has been so closely linked. The role that Rose will play is a leading one in a commercial sense, for he enters the motion picture field as president of the Humanology Film Production Company, a firm composed in addition to himself of men prominent in the social and business life of Boston, which has just been incorporated.

While Rose himself does not strut through a long filmed procession of episodes characteristic of the screened phases of big city life, it is noteworthy that one of the first productions to be made by the Humanology Film Producing Company is a drama of the underworld entitled, "Are They Born or Made?" which is admitted to be to a greater extent the story of "Bald Jack" Rose's life and his induction into crime. This photo drama, which consumes five reels in the telling, has just been released by the United Film Service, the big film service corporation which is responsible for the marketing of the visualized poems of Ella Wheeler Wilcox, the famous 101 (Miller Bros.') ranch Indian film plays and other out-of-the ordinary offerings.

Special This Week Only
Double Votes

-on all advertising and subscriptions (accompanied by cash) received not later than Feb. 6th., the contestant will be credited with double votes.

2 Only Two More Weeks 2

Contest Closes February 13th, 1915

Winners of the Prizes will be announced on the night of the Photoplayers' Revue

STANDING OF CANDIDATES

Contestant—	*Studio*	*Votes*
Victoria Forde	Universal	522,300
Fred Kley	Lasky	516,900
Grace Cunard	Universal	511,700
Ella Hall	Universal	373,500
Jackie Saunders	Balboa	307,250
Irene Hunt	Reliance	303,450
Cleo Madison	Universal	233,450
Myrtle Stedman	Bosworth	159,650
Dorothy Gish	Reliance	103,350
Edythe Sterling	Frontier	50,300
Dorothy Davenport	Crown	37,550
Violet McMillan	N. Y. M. P. Co.	32,050
Mae Marsh	Reliance	25,400
Courtenay Foote	Bosworth	25,050
Stella Razeto	Selig	25,000
Mabel Normand	Keystone	16,100
Charles Chaplin	Essanay	15,100
Signe Auen	Reliance	15,000
Carlyle Blackwell	Favorite Players	15,000
Margarita Fischer	American	14,050
W. Chas. Robinson	Biograph	13,000
Margaret Gibson	Vitagraph	12,900
Ruth Hartman	Favorite Players	12,000
Dorothea Farley	Albuquerque	11,450
George Larkin	Universal	10,700
Howard Hickman	N. Y. M. P. Co.	10,300
Louise Glaum	N. Y. M. P. Co.	10,200
Helen Holmes	Kalem	10,100
Bessie Barriscale	N. Y. M. P. Co.	10,050
Dot Gould	Sterling	10,050
Adele Lane	Selig	10,000
Douglas Gerard	Favorite Players	9,050
Cora Drew	Reliance	7,100
Lucille Younge	Navajo	6,700
Pauline Bush	Universal	5,450
Donald Crisp	Reliance	5,450
Ray Gallagher	Universal	5,350
Ford Sterling	Sterling	5,350
Chas. Ray	N.Y.M.P.Co.	5,350
Laura Oakley	Universal	5,200
Rhea Mitchell	N.Y.M.P.Co.	5,050
Gypsy Abbott	Favorite Players	5,050
Edwin August	Eaco	5,050
Billie West	Reliance	5,050
Bob Leonard	Universal	5,000
J. Warren Kerrigan	Universal	5,000
Louise Lester	American	5,000
Edna Maison	Universal	5,000
Wm. Garwood	Universal	5,000
Wm. D. Taylor	Favorite Players	5,000
Anna Little	Universal	5,000
Henry Otto	American	5,000
Eddie Lyons	Universal	5,000
Lee Moran	Universal	5,000
Al E. Christie	Universal	5,000
Ed. J. LeSaint	Selig	5,000
Tom Mix	Selig	5,000
Elizabeth Burbridge	N. Y. M. P. Co	5,000
Richard Stanton	N. Y. M. P. Co.	5,000
Romaine Fielding	Lubin	5,000
Mary Fuller	Imp	5,000

DOUBLE VOTES THIS WEEK

Now is the Time to Get Amongst Your Friends for Subscriptions and Advertising.

In just two weeks, the Popularity Contest closes and the winners of the prizes will be announced at the Photoplayers' Ball. Wouldn't you like to have your name announced as one of the winners? Well, then here is your chance: All that that you have to do is to ask your friends to help you by giving a subscription, or an advertisement; but get in this week, as you will receive double votes on all advertising and subscriptions received up to next Saturday, Feb. 6th. With this special inducement—just think how easy it is to jump up in the lead? You surely have twelve friends that would give you a two-dollar subscription, which will give you 100,000 votes. Add that to what you have now and see if it don't bring you up to a prize-winner. Remember, that there are six prizes. Now then there are many merchants that would give you an advertisement if they knew that you were in the contest. If you get fifty dollars' with the advertising this week, you will receive 150,000 votes. Of course, you don't have to get twelve subscriptions or fifty dollars with the advertising to receive double votes, as you will receive double votes on anything you send in; but cash must accompany all subscriptions and advertising or votes will not be credited. Take advantage of this offer as it is for this week only and there will be no more special inducements in this contest.

DIRECTOR TO RUN 1000 MOTOR CARS

Sydney Ayres, Head of Big U. Co., Attempts to Secure Transportation Monopoly

Sydney Ayres, leading man of the "Big U" brand of motion pictures released through the Universal Film company, is making arrangements through his attorney, Frank C. Hill, to put out routes and cars owned by the so-called "Jitney" drivers in Los Angeles. A fight between the street-car company of this city and the individual owners of "fare cars" was the act which prompted Mr. Ayers to invest his capital in a sure-thing and make a handsome income off of the automobiles which are being sacrificed daily on account of the tax imposed upon the drivers by the city. The fight so far has been defeat with a capital D for the Jitney drivers. Salaries will be paid to those men who sell to Mr. Ayers. Before the tax ordinance went into effect the drivers made a fairly good living but since the city took it upon themselves to wish a charge of $60 a year for the privilege of carrying passengers for a fee many of the drivers have given up in disgust. There are over a thousand automobiles in Los Angeles used as public carriers. It is estimated that five thousand dollars' a day is taken away from the street car company by these owners of machines. No wonder Sydney Ayres wants to get into the game with both feet. With system and the buying of supplies and gasoline at wholesale Mr. Ayres ought to be able to put up a handsome motion picture studio of his own in a very short time.

CHEVROLET
1915 "Royal Mail"

GRAND CAPITAL PRIZE—
1915 Chevrolet "Royal Mail" car on exhibition at the Chevrolet Automobile Co., Pico St., at Hope.

UPRIGHT PIANO—
On exhibition at Geo. H. Barnes' Piano Co., 131 South Broadway

SOLID GOLD WATCH (Ladies' or Gents)—
On exhibtion at S. Nordlinger & Sons, 631-633 South Broadway (Value $50.00)

SUIT (to order)—
From Chas. Levy & Sons, 448 South Spring St. (Value $50.00)

LADIES' SUIT (to order)—
From Kleinberger Ladies' Tailoring Co., 702 Pantages' Bldg., value $50.00

LADIES' OR GENTS OVERCOAT—
From Nebraska Clothing Co., 239 So. Spring St.

SUBSCRIPTIONS:

During the Photoplayers' Weekly Contest, votes will be allowed on Subscriptions according to the following schedule:

1-year subscription	$ 2.00	2,000 votes
2-year subscription	4.00	4,000 votes
3-year subscription	6.00	6,000 votes
4-year subscription	8.00	8,000 votes
5-year subscription	10.00	10,000 votes
6-year subscription	12.00	12,000 votes
7-year subscription	14.00	14,000 votes
8-year subscription	16.00	16,000 votes
9-year subscription	18.00	18,000 votes
10-year subscription	20.00	30,000 votes
11-year subscription	22.00	35,000 votes
12-year subscription	24.00	50,000 votes

ADVERTISING:

During the Photoplayers' Weekly Contest, votes will be allowed on Advertising according to the following schedule:

$ 1.00 advertisement	1,000 votes
2.00 advertisement	2,000 votes
4.00 advertisement	4,000 votes
6.00 advertisement	6,000 votes
8.00 advertisement	8,000 votes
10.00 advertisement	10,000 votes
12.00 advertisement	12,000 votes
15.00 advertisement	15,000 votes
20.00 advertisement	20,000 votes
25.00 advertisement	25,000 votes
30.00 advertisement	30,000 votes
50.00 advertisement	75,000 votes

Advertising Rates, $1.00 per inch.

VOTING COUPON:

Good for Fifty (50) Votes in the Photoplayers' Weekly Popularity Contest.

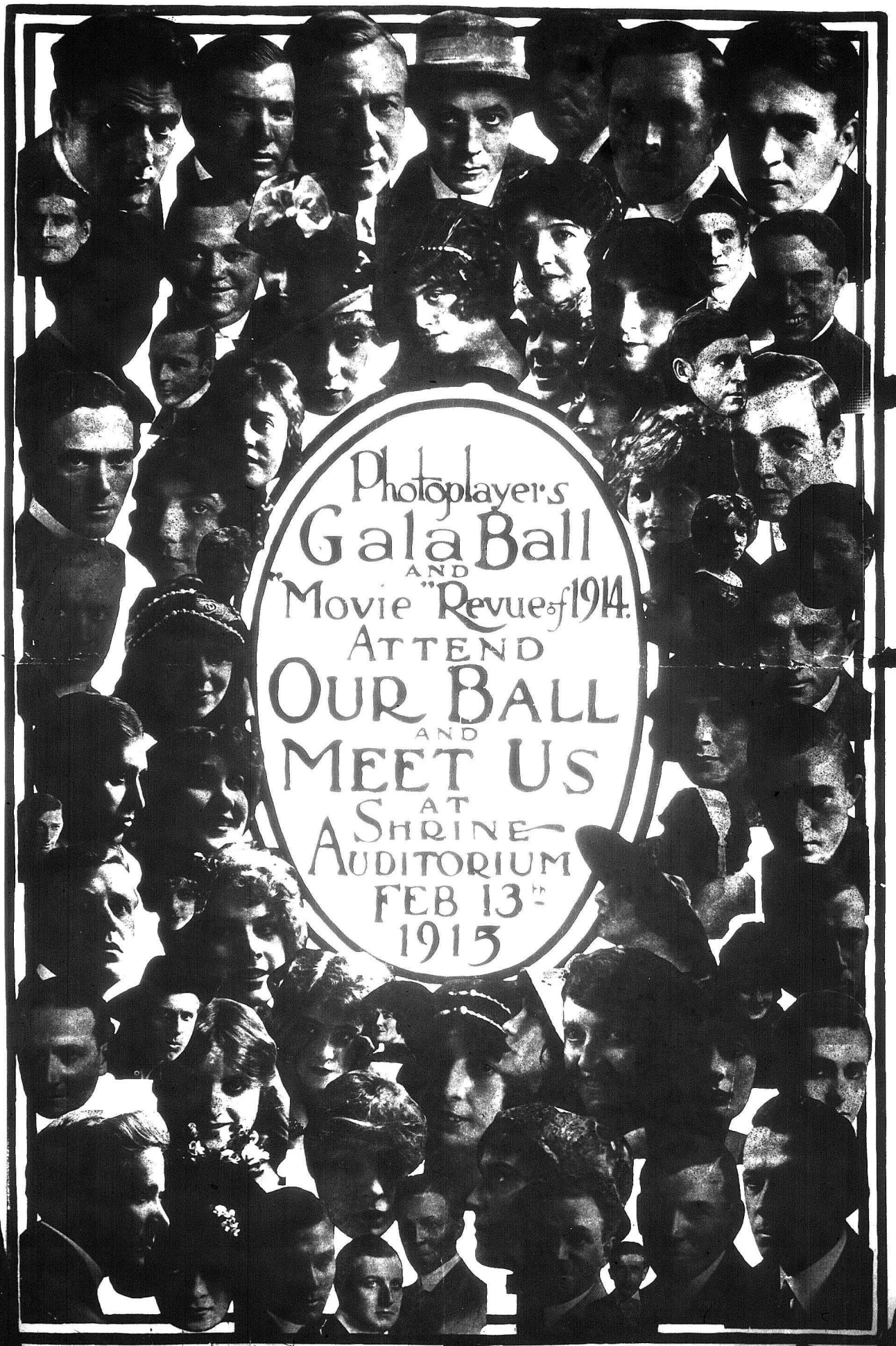
Name .....

Address .....

City .....

Use as many of these coupons as you like, but they must reach us not later than one week after date.

SATURDAY, FEBRUARY 6, 1915



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THE OFFICIAL PUBLICATION OF THE PHOTOPLAYERS, INC., LOS ANGELES, CAL.

No. 30 Los Angeles, Cal. Saturday, February 6, 1915 PRICE 5 CENTS

E BLACKWELL
vorite Players

MARGUERITE CLARK
Famous Players

DELL HENDERSON
Pres. Photoplayers Club

MARY PICKFORD
Famous Players

J. WARREN KERRIGAN
Universal Co.

BLANCHE SWEET
Lasky Feature Play Co.

MABEL NORMAND
Keystone Co.

HENRY B. WALTHAL
Balboa Feature Film Co.

Gala Ball

of the

Photoplayers' Club

SATURDAY

Feb. 13

SHRINE AUDITORIUM

TICKETS $1.00

GISH SISTERS
Mutual Films

CHAS. CHAPLIN
Essanay Co.

WALLACE REID
Mutual Films

MABEL VAN BUREN
Lasky Feature Play Co.

DUSTIN FARNUM
Lasky Feature Play Co.

KATHLYN WILLIAMS
Selig Polyscope Co.

RUTH ROLAND
Balboa Feature Film Co.

DOUGLAS GERARD
Favorite Players

ROBERT LEONARD
Universal Co.

ROSCOE ARBUCKLE
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DOROTHY DAVENPORT
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Balboa Film Co.

CLEO MADISON
Universal Co.

HERBERT RAWLINSON
Universal Co.

MAE MARSH
Mutual Films

What's What in Haberdashery

Salzman's Toggery

216 West 4th St. Angelus Hotel

PHOTOPLAYERS' HEADQUARTERS

"JUST A LITTLE DIFFERNT"

Our windows contain pictures of every "Movie Star"

DAVE SALZMAN, Prop. F 6423

WANTED

Young lady Cabaret Entertainers; must have good wardrobe.

See BOB BURNS, Mgr.

Bert Levey Circuit Republic Theatre, Los Angeles

Photoplayers, Inc.

Goodfellowship Dinner at the Club

Wednesday, Feb. 10th.

ROBERT LEONARD, Toastmaster

Make Your Reservations Early.

VAN LOAN STORY IN FILMS.

A scene taken by moonlight, without the aid of artincial light, the first of its kind in the history of motion pictures, another taken on the beams of a moving freight train; the rounding-up of a whole town in an effort to capture a gang of desperadoes, and some riding that is thrilling even to picture audiences used to "wes.ern" plays, are some of the incidents that appear in "Buckshot John," by Charles E. Van Loan. The play, produced by Bosworth, Inc., was directed by Hobart Bosworth, who appears in the title role, and is scheduled for release on the Paramount program, February 8th. Mr. Van Loan's fame is associated chiefly with humorous stories, but in "buckshot John" has furnished the sleest drama with one of its finest and most original plots. An all-star cast, headed by Courtenay Foote, supports Mr. Bosworth in its interpretation.

TWENTY-FIVE CARPENTERS LAY 75,000 FEET OF FLOORING FOR STAGE AT NEW UNIVERSAL CITY.

Working against time, a gang of twenty-five carpenters Monday laid 75,000 square feet of flooring in the new interior studio at Universal City to have it in readiness for the use of Bob Leonard and his company "Master Key" players Monday night.

Not knowing that the company intended working on the interior stage, General Manager Isadore Bernstein had ordered the carpenters to start to work on the flooring. When the requisition was turned in for the stage, too much work had already been done to stop. The joists had been put in place, which made it an absolute impossibility to use the stage unless the flooring was laid or the joists torn out. For a moment consternation reigned. It was impossible to use the stage in its present unfinished condition and to lay the floor in time seemed equally impossible.

"Where there's a will there's a way," quoted Mr. Bernstein. "What time do you want it?"

"By six o'clock," returned Mr. Leonard.

"Fair enough. You'll get it at that time."

With that a force of twenty-five men was put on the job. They worked until noon, when another gang was put in their places to allow them to eat lunch, after which the first crew returned and worked on feverishly until after quitting time. As the last board was laid the grips appeared on the scene with the first set to be erected, and an hour later the "Master Key" company was busy at work.

RICHARD STANTON EXPLODES FIFTY POUNDS OF DYNAMITE UNDER WATER.

Fifty pounds of dynamite were used recently by Richard Stanton, the actor-director of the Ince companies, during his production of "On the High Seas," an absorbing melodrama soon to be released by the New York Motion Picture Corporation. The explosive was employed to obtain the effect of an upheaval of the ocean caused by a bomb which has been thrown overboard by a woman accomplice of a crook. The story deals with the attempt of the crook and the woman to steal a consignment of gold aboard the steamer. The woman, however, balks at the last moment when she sees her daughter and husband—whom she has deserted—aboard the vessel also. The crook has planned to blow up the ship, but the woman frustrates the attempt by dragging the bomb from the hold and tossing it overboard. To get the scene Stanton sent a crew of men into the ocean for a distance of one hundred yards. The dynamite was placed on a weighted raft and exploded by means of an electric fuse. As the spark touched the explosive a mighty roar shook the surrounding territory and thousands of tons of water, as if by some subterranean force, were hurled into the air. The scene is one of the many thrillers in the story.

LASKY COMPANY TO PRESENT VICTOR MOORE FOR HIS FIRST SCREEN APPEARANCES IN A PICTURIZATION OF "SNOBS."

Mr. Samuel Goldfish announces that he has concluded contracts for the Jesse L. Lasky Play Company by the terms of which this company is enabled to announce the screen debut of yet another famous legitimate artist—Victor Moore. The play in which he is to appear is George Bronson Howard's drama, "Snobs," which ran for an entire season at the Hudson Theater and is generally considered to be the keenest satire on New York society ever produced.

The leading character of "Snobs" is a young American, who, through the death of relatives, suddenly finds himself the Duke of Walshire, the foremost nobleman of England. He has an especially romantic chum, who dreams of winning a society debutante, and when Disney (now the duke) goes into society he takes this chum along with him, on the understanding that they are never to reveal which of them is the duke. Everyone assumes that the chum is the duke and the real nobleman is snubbed right and left. The society debutante, bent on making a match for a title, now pretends to be in love with the chum, and Disney strikes up a friendship with the daughter of a rich pickle manufacturer, who is snubbed herself and sympathizes with him.

Victor Moore is very widely known for his stellar work in George M. Cohan's productions, and especially for his success in "Forty-five Minutes fro mBroadway." He has also starred in "The Talk of New York," "The Happiest Night of His Life," "Shorty McCabe," and various important vaudeville offerings. Mr. Moore's first important roles were in the support of John Drew.

ISADORE BERNSTEIN SUPERVISES REPAIRS DONE IN RECENT FLOOD AT UNIVERSAL CITY.

With General Manager Isadore Bernstein on the ground supervising operations, an extra force of men is busy at work at Universal City repairing the damage done to the city and to numerous sets during the wind and rain storm which recently swept the coast.

Perhaps the heaviest damage that was done was to the destruction of an elaborate set on which a force of carpenters had been working for more than seven weeks. It was to have been used in the Bruno Lessing series of New York's Ghetto, but on the eve of its completion the storm struck, blowing down practically the whole of it.

The bridge across the river at Universal City was threatened and probably would have been swept away but for the united efforts of Manager Bernstein and the employes of the city and the Hollywood studios. Breakwaters were constructed of bags of sand and new channels were dug in an effort to turn the course of the river to prevent it from washing away the piers.

The boulevard which runs the entire length of Universal City and which skirts the bottom of the hills was covered a foot deep in mud and debris washed, down upon it from the hills above.

Although no damage was done to the permanent buildings, the cost of the labor employed to avert the damage to the bridge and dam, together with the injury done to the New York set and the repair work made necessary on the boulevards, has been estimated at $8,500, the set alone being figured at approximately $4,000.

Although it looked for a time as though this might delay the opening of Universal City, Manager Bernstein asserts that with the present force bending their every effort to repair the damage, there is absolutely no doubt but that it will be in proper shape for the opening on March 15, as previously planned.

CHARACTER IN MOTION PICTURES

By Thomas H. Ince,
Vice-President and Director-General,
New York Motion Picture Corporation.

There wandered into camp recently, "Out of China, 'cross the bay," an old Burmese, in whom dwelt the soul of a philosopher. But the singular characteristic of this wandering Aryan was not his philosophy, but his face.

He had the face of an Indo-European. But there was an inexplicable something about that face that commanded instant attention—a something that reminded the Occidental of occult things and unfathomable other things, touching on Oriental mysticism.

Why this mystic wandered into a motion picture camp I do not know, other than to speculate that he had been bidden thither after consultation with one or more of his ancestral oracles. But I do know that he fitted perfectly into a picture scheme I was then arranging, and after considerable difficulty I prevailed on him to come into the presence of a camera for the first time.

Having this "light of Asia" imparted to the picture a touch of character, the absence of which must have produced a senseless void. In arranging the scenario I instinctively knew there was something lacking, and when this man of Burma happened along I know the film would be a success.

Character to a motio npicture is like salt to the ocean—without which each would lose its potency.

Whether a picture is typical of Hawaii, or Japan, or China, or Burma, or India, it must have a certain proportion of character to it.

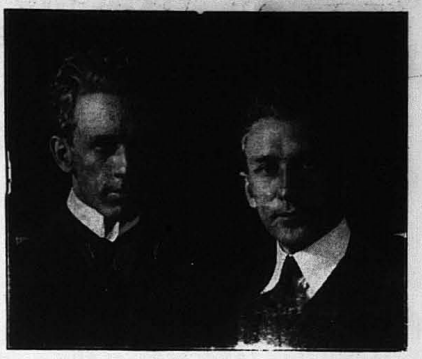
Did you ever delve into the mysteries of a piece of Bombay duck? It is nothing more than a bit of dried fish, long dubbed "duck" by some facetious old sea captain, but that regal title put into it such a measure of character that the present-day tourist gets the duck flavor until the "wise ones" spring the truth on him.

So it is with some producers. They will serve up half a dozen reels of hastily-put-together stuff and then attempt to popularize it by a tremendous expenditure of good money in advertising. But the common "peepul" now have the laugh on P. T. Barnum's famous old phrase, and the characterless plays of today receive short shrift at their hands.

Motion picture production is now reaching to the far-flung ends of the earth for material, for character is not a copyrighted word belonging exclusively to the Caucasian. To the Orientalist there is as much character to a "heathen Chinee" or a Japanese rickshaw man, or a fanatical Malay as there is in their white brethren. Each was brought into the world surrounded by a network of ideas and schisms and what-not—and is working out his own destiny in his own little way. The result is a lively little world, brimful of variegated material which the motion picture industry is now taking cognizance of.

Thus we have a world of character to choose from. There should be no time wasted in falling character with such wonderful lands to explore; with such an abundance of vari-hued, human interest material.

WILLIAMSON BROS. INVENTORS OF SUBMARINE CAMERA



UNIVERSAL BRINGS WILLIAMSON SUBMARINE PICTURES TO COAST—UNIQUE SCREEN NOVELTY.

Fight Between Man and Shark on Sea Bottom is Climax of Movies Greatest Triumph.

But once in a life time does it happen that a theater manager can secure for his patrons a film so unique and thrilling that its like has never been seen before in any theater and one which his competitor can not secure a duplicate of or get another film of similar subject. Such a picture, L. E. Behymer, manager of the Trinity Auditorium has in store for his patrons when the Universal Film Company presents the enthralling Williamson Submarine ning, Feburay etaoliet aoinnnetao Motion Pictures for a limited engagement starting on Monday evening, February 15th.

These are the first and only motion pictures ever taken under the sea. They have amazed scientists and educators and have interested, amused and thrilled the theater going public during their long record breaking runs at the Broadway Rose Gardens in New York City, and the Fine Arts Theater in Chicago, from which they are coming direct to the Trinity Auditorium. Probably no achievement of the movie camera has ever received the publicity that this subject has. Since periodicals as the American magazine, Illustrated London News, Collier's, Literary Digest, Scientific American, etc., etc., has devoted many pages of illustration and print to these remarkable pictures.

For their first venture in this new field, the Williamson brothers, Ernest and George, went to the Bahama islands because of the crystalline clearness of the West Indian waters and the great variety of marine life there. The brothers themselves were amazed at the brilliant, fascinating and often thrilling results which their camera recorded. Their high expectations were surpassed many times and the pictures, when exhibited in New York, caused the greatest sensation ever achieved by the cinematagraph industry. That the future use of this valuable inveption of the Williamson brothers, the deep sea tube and under water photographic chamber, will be eagerly sought after by movie directors for the purpose of staging under water photoplays, goes without saying.

In making these astonishing pictures, which are so clear and distinct that they excell many films made above water, the photographer sat in a chamber with a glass front, which was attached to a long collapsible tube or air shaft, which in turn was connected with a barge on the surface of the water. Here he turned the crank of his movie camera, from fifty to one hundred and fifty feet below the surface of the ocean, as the multifarious life of the sea passed in review before him.

Strange, beautiful, fantastic and thrilling were the subjects caught by the camera. Among them are scenes showing natives diving for coins, coral reefs among which lie, forever still, the sunken and forgotten wrecks of ships that once proudly sailed the main, a deep sea diver alboriously exploring the hull of a sunken boat for lost treasure, a furious, bloody battle between two big man-eating sharks, and as a thrilling and unheard of climax or "punch scene," a fight to the finish on the seat bottom between a man and a huge blue, thrasher shark, in which the shark is killed. This scene is admittedly the most stirring encounter ever projected upon a screen. It was a fight for life staged by nature herself and in such events nature never stage-directs.

To sit in a theater chair and watch these pictures projected on the screen is an easy and cheap way to acquire a knowledge of the floor of the ocean and all phases of sea life. An interesting lecture preceeds the pictures proper, in which is described the method by which the dare-devil brothers secured their thrillers.

Stanley H. Twist, well and favorably known to Southern California film circles through his long connection with the industry, and who has been here for some time convalescing from a long and serious illness which he contracted shortly after establishing the Universal Booking offices for President Carl Lemmle, is arranging the Pacific Coast Tour of the Submarine Pictures.

DIRECTOR ADOLFI MAKES MOST WONDERFUL SHOWING IN "THE MAN AND HIS MATE."

The four-reel Reliance feature drama, "A Man and His Mate," produced by John G. Adolfi at the Majestic-Reliance Mutual Studios, is one of the strongest features as yet released under the Reliance banner.

It is an adaption from the well known novel and play of western life by H. R. Durant. The production abounds with thrilling situations. A crooked mining promoter falls in love with the beautiful daughter of a Kentucky colonel, who has gone west for his health. This promoter is about to sell a salted mine to the colonel, but is exposed just as the deal is about to go through. The girl falls in love with a horse thief and reforms him. The Colonel is later found murdered and the reformed horse thief is unjustly accused of the crime. He is about to be lynched, when the crooked mining promoter, while intoxicated, confesses to the crime. The reformed horse thief is saved from the lynchers by an educated Chinaman, who is also in love with the Colonel's daughter, but who comes to the favored suitor's assistance, when he finds that he is not making any progress with his own suit. "A Man and His Mate" is presented by an all-star cast, headed by Henry Woodruff, the well known dramatic star, and assisted by Gladys Brockwell, F. A. Turner, Walter Long, Sam de Grasse, Josephine Crowell and Fred Hamer. Director Adolfi has earned an enviable reputation as a director of features, but "A Man and His Mate" promises to be his best effort.

Hoffmann's $2 HAT SHOPS

3 STORES

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Store No. 2, 147 W.5th St.

Store No. 3, 412 S. Spring

LASKY MAKES THREE RELEASES WITHIN EIGHT DAYS.

Mr. Samuel Goldfish calls attention to the fact that the Jesse L. Lasky Feature Play Company has just completed a series of three releases, all of important feature productions and all given to the public within the space of eight days. The first of these is "Young Romance," with Edith Taliaferro as the star, on January 31; the second, Marguerite Clark in a picturization of Harold McGrath's famous romance, "The Goose Girl;" and, third, Edward Abeles in a picturization of the famous comedy dramatic hit by Cecil B. and William C. DeMille, "After Five."

The next release will be the Lasky-Belasco production of Blanche Sweet in "The Warrens of Virginia," on 15th, and this will be followed on February 18th by "The Country Boy."

MIRIAM COOPER MASCOTTE DIOS.

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Miriam Cooper, fa
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Southern girl, full
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of-door girl.
The minute she is
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geles. Or, if the day
may be found at one
Pacific beaches, divin
in the surf.
Her birthplace
Maryland, and every
cation she spent on
tation in Virginia,
favorite niece. He was a gentlem
of the old school and a celebrated
sportsman. He believed, however,
that women should be clever and
brave as well as beautiful, and in his
expeditions afield he made a com-
panion of his sister's little daughter.
To go with him on a hunting or
fishing excursion, to gallop along an
old Virginia post road by his side, or
to learn to swim and dive under his
expert direction were the greatest
joys she knew in childhood. He
made her proficient, at a very early
age, in horseback riding, in shooting
with rifle and pistol, and in swimming
in fresh water long and tirelessly.
She counts these accomplishments to-
day among her other education.
Everybody remarks on Miss Coop-
er's strong, supple figure
a delight to see her play
throws and catches a bas
all the ease of a man, and she
derfully adept at tennis.
Miss Cooper's initiation into
picture art came about in rather
amusing way. When she
through school in Baltimore she
her mother made their home in
York, where the daughter intend
study to become a miniature pa
She entered the New York Art S
There she was associated with
who had a good deal more sp
money than she, and on occasio
became a trifle irksome to th
spirited Southern girl. She l
good time. Also, it was embar
not to be able to "treat" gen
in return. So she made up h
that the next vacation she wo
a way to earn some money.
Fired with the flavor of a
in the thing, she went to th
of a motion picture compa
city. To her joy she was a
work as an "extra." For t
she was kept busy nearly every
and she earned twenty dollars. All
the while she felt a guilty delight in
her secret, for she knew her mother's
opinion of anything connected with
the stagee or acting and she dared
not breathe a word about it at home.
Twenty dollars was a fortune, and
Miriam decided to celebrate. For
once in her life she reveled in all the
ice cream sodas, candy, salted nuts
and sundaes that she could do away
with. As a result of this feminine
fling the family physician was called.
She had hidden the rest of her money
in her stocking. Here Mrs. Cooper
found it and demanded an explana-
tion. Her contrite daughter con-
fessed and sternly was forbidden ever
again to have anything to do with
the movies.
But the movies would not so easily
relinquish Miss Cooper. She was too
good an all-round athlete, too attract-
ive a girl, and possessed too pro-
nounced dramatic ability for the com-
pany to let her slip. At length Mrs.
Cooper reluctantly gave her consent
—and eventually Mr. Griffith won her
to the Mutual. Her strongest play,
perhaps, is "The Dishonored Medal,"
in which she stars as an Algerian
girl.
Miss Cooper has a remarkably ex-
pressive face. Especially is she able
to convey terror, as in "When Fate
Frowned." She also is wonderfully
convincing in an adventurous part.

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IN THE MO-
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lk of the people
whose nickels, dimes and quarters are the sole support of the industry will not tolerate the motion picture that is not clean in substance and artistic in treatment and production. This is an age of specialization, and this is very true in the motion picture field —which is severely divided into two types of specialists—the business expert, the man who acts as intermediary between the public, and the man who makes the picture, the producer.

This explains why art and commercialism are fast friends in this age, and also suggests the wonderful possibilities for aiding art which are held by the business man—and particularly the business man in the motion picture field.

Without his ability to secure ad-
d profitable channels
o exploit the output
, the film business
He is the general
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his success or failure
e fortunes of the army of
s engaged in the different
es of the industry.

In a measure it is surprising to see to what proportions the business man in this new field of endeavor has developed in the public eye, for next to the performer the personality of the business man commands the interest of the picture theater-goer. It is a manifestation of the growing sentiment of romance with which Americans are investing their commercial conquest, activities and leaders. This prominence offers the opportunity which ought to be embraced, of keeping in close communion with the public, studying the trend of popular desire and then giving more than is expected.

This is not only administering the "sugar-coated pill," but from a selfish standpoint it is the one and only course to pursue which guarantees, if such a word can be used, the largest return in prestige and dividends.

ACTUAL VS. STUDIO SCENES.

Following the policy of the Favorite Players, the hotel scenes shown in "The High Hand" were actually taken at the Alexandria Hotel in Los Angeles. Under the direction of William D. Taylor, Carlyle Blackwell and some of his company enacted several scenes in the foyer hall of the hotel. It twas nearly midnight before the scenes were taken, and it was long after this when they were completed, and yet this late hour did not prevent the presence of many visitors attracted by the brilliant illumination caused by the Winfield-Scott lights and detained by the personal popularity of Carlyle Blackwell.

MAY ALLISON TO APPEAR IN PICTURES.

One of the most charming of the rising young actresses to forsake the legitimate stage for the screen is Miss May Allison, who has signed a long-term contract with the Jesse L. Lasky Feature Play Company, and who, it is announced by Samuel Goldfish, will play the second lead with Edith Wynne Mathison in the Lasky-Belasco picturization of "The Governor's Lady." Miss Allison, only nineteen years of age, is a very brilliant blonde and absolutely an ideal picture type.

On first coming to New York with her mother, Miss Allison, who is the descendant of famous Southern families, interviewed Henry W. Savage and was cast for the role of "Vanity" in "Every Woman." She then became the understudy for "Beauty," also, and played that role the latter part of the season. Next she was engaged for the No. 2 "Quaker Girl" Company, but was transferred to the No. 1 company during rehearsals, alternating in the title character with Ina Claire. Last season Miss Allison sang the leading role with De Wolf Hopper in "Miss Caprice" and appeared in the leading feminine role of the farce, "Apartment 12 K."

COMPLETE CAST FOR "THE HIGH HAND."

"The High Hand," a five-part photoplay from the novel by Jacques Frontelle, produced by the Favorite Players, is now nearing completion at the studio in Los Angeles. Carlyle Blackwell enacts the leading part of Jim Warren of Warburton, a mill hand, who successfully works his way up to governorship of the state. Edna Tillinghast, the heroine of the story, furnishes the heart interest, and is the character enacted by Neva Gerber. William Brunton as Big Tom Simmons, a saloonkeeper, and Douglas Gerrard as Francis Everard Lewis, the political state boss, fight Jim Warren tooth and nail for the possession of the political machine of the state. John Sheehan as Franques, secretary to Lewis, enacts the part of the go-between, who double-crosses Lewis, and unsuccessfully tries to do the same thing to Jim Warren. The story abounds in excellent action and the machinations of the political intriguers form an excellent background for the clear-cut delineation of sterling manhood portrayed by Carlyle Blackwell as Jim Warren.

KING BAGGOT AS A CHINAMAN.

In "An Oriental Romance," a two-reel drama in which King Baggot plays the role of a high-caste Chinese, some wonderful furniture is photographed. Pearl-inlaid tables with carved dragon-head arms occupy the immediate foreground of the picture, while in the rear priceless tapestries showing Chinese landscape scenes are hung.

King Baggot incidentally is given still another opportunity to display his ability as a character actor. His impersonation of a Chinese who presumes to love a young society woman is splendidly portrayed. "An Oriental Romance" will be released under the Imp brand on Friday, February 19.

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Proprietor
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LAST WEEK

Popularity Contest Closes Saturday, Feb. 13

Contest manager will be at 341 South Los Angeles street all day Saturday to receive any votes which you want to turn in; or, ring up A 1834, earlier in the week, and we will call for them.

Winners of the Prizes will be announced on the night of the Photoplayers' Revue

STANDING OF CANDIDATES

Contestant—	*Studio*	*Votes*
Victoria Forde	Universal	678,300
Fred Kley	Lasky	669,250
Grace Cunard	Universal	550,250
Irene Hunt	Reliance	431,450
Ella Hall	Universal	373,500
Jackie Saunders	Balboa	307,250
Cleo Madison	Universal	233,450
Myrtle Stedman	Bosworth	159,650
Dorothy Gish	Reliance	103,350
Edythe Sterling	Frontier	50,300
Dorothy Davenport	Crown	37,550
Violet McMillan	N. Y. M. P. Co.	32,050
Mae Marsh	Reliance	25,400
Courtenay Foote	Bosworth	25,050
Stella Razeto	Selig	25,000
Mabel Normand	Keystone	16,100
Charles Chaplin	Essanay	15,100
Signe Auen	Reliance	15,000
Carlyle Blackwell	Favorite Players	15,000
Margarita Fischer	American	14,050
W. Chas. Robinson	Biograph	13,000
Margaret Gibson	Vitagraph	12,900
Ruth Hartman	Favorite Players	12,000
Dorothea Farley	Albuquerque	11,450
George Larkin	Universal	10,700
Howard Hickman	N. Y. M. P. Co.	10,300
Louise Glaum	N. Y. M. P. Co.	10,200
Helen Holmes	Kalem	10,100
Bessie Barriscale	N. Y. M. P. Co.	10,050
Dot Gould	Sterling	10,050
Adele Lane	Selig	10,000
Douglas Gerard	Favorite Players	9,050
Cora Drew	Reliance	7,100
Lucille Younge	Navajo	6,700
Pauline Bush	Universal	5,450
Donald Crisp	Reliance	5,450
Ray Gallagher	Universal	5,350
Ford Sterling	Sterling	5,350
Chas. Ray	N.Y.M.P.Co.	5,350
Laura Oakley	Universal	5,200
Rhea Mitchell	N.Y.M.P.Co.	5,050
Gypsy Abbott	Favorite Players	5,050
Edwin August	Eaco	5,050
Billie West	Reliance	5,050
Bob Leonard	Universal	5,000
J. Warren Kerrigan	Universal	5,000
Louise Lester	American	5,000
Edna Maison	Universal	5,000
Wm. Garwood	Universal	5,000
Wm. D. Taylor	Favorite Players	5,000
Anna Little	Universal	5,000
Henry Otto	American	5,000
Eddie Lyons	Universal	5,000
Lee Moran	Universal	5,000
Al E. Christie	Universal	5,000
Ed. J. LeSaint	Selig	5,000
Tom Mix	Selig	5,000
Elizabeth Burbridge	N. Y. M. P. Co.	5,000
Richard Stanton	N. Y. M. P. Co.	5,000
Romaine Fielding	Lubin	5,000
Mary Fuller	Imp	5,000

Sample Trunk and Bag Shop
538 South Spring Street, opp. Mercantile Place
25% to 50% saving on Factory Samples of Trunks, Bags, Suit Cases and Leather Goods

UNIVERSAL SECURES FIRST VIEWS OF ITALIAN EARTHQUAKE.

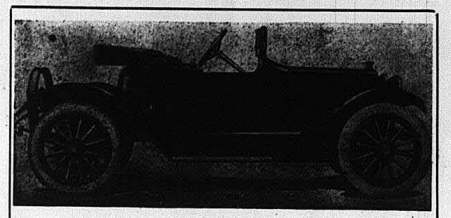
The Universal Animated Weekly has scored another scoop. The first views of the earthquake in Central Italy are now on their way to New York and will be exhibited on Broadway in ten days. The pictures were taken by the Universal's Rome correspondent, who hurried to Avezzano, the center of the widespread earthquake, where so many thousands of lives were lost.

The views show the city as it is today, leveled to the ground by the quake. Some of the buildings have been crumpled into dust, while here and there in the ruins a lone column or a wall stands out like relics of ancient Rome or Pompeii. The removal of victims to the hospitals in Rome also is depicted, while other scenes showing the digging out of the injured from the ruins of their homes occupy a hundred feet of film.

The Universal camera man left Rome early on the morning of the disaster and traveled on until he had reached the scenes of greatest devastation. While taking some of the pictures he was frequently called upon to assist in succoring the wounded. Rain was falling at the time the pictures were taken, but despite this handicap the photography is wonderfully clear.

Some of the scenes which the Universal camera man filmed were so ghastly that they had to be well pruned before a showing to an American audience. Row after row of mutilated bodies is not a pleasant sight, and the Universal thought best to cut these scenes. However, the film shows the survivors and relatives of the dead frantically digging in the ruins of their homes for the bodies of those buried beneath the crushed floors and walls. The earthquake films will be shown in the next release of the Animated Weekly, together with interesting war scenes, including "close-ups" of the German crown prince.

MILLER'S THEATRE
Positively the last chance to see this six-reel production of Kipling's "Vampire."
"A FOOL THERE WAS"



CHEVROLET
1915 "Royal Mail"

GRAND CAPITAL PRIZE—
1915 Chevrolet "Royal Mail" car on exhibition at the Chevrolet Automobile Co., Pico St., at Hope.

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On exhibition at Geo. H. Barnes' Piano Co., 131 South Broadway

SOLID GOLD WATCH (Ladies' or Gents)—
On exhibtion at S. Nordlinger & Sons, 631-633 South Broadway (Value $50.00)

SUIT (to order)—
From Chas. Levy & Sons, 448 South Spring St. (Value $50.00)

LADIES' SUIT (to order)—
From Kleinberger Ladies' Tailoring Co., 702 Pantages' Bldg., value $50.00

LADIES' OR GENTS OVERCOAT—
From Nebraska Clothing Co., 239 So. Spring St.

SUBSCRIPTIONS:

During the Photoplayers' Weekly Contest, votes will be allowed on Subscriptions according to the following schedule:

1-year subscription	$ 2.00	2,000 votes
2-year subscription	4.00	4,000 votes
3-year subscription	6.00	6,000 votes
4-year subscription	8.00	8,000 votes
5-year subscription	10.00	10,000 votes
6-year subscription	12.00	12,000 votes
7-year subscription	14.00	14,000 votes
8-year subscription	16.00	16,000 votes
9-year subscription	18.00	18,000 votes
10-year subscription	20.00	30,000 votes
11-year subscription	22.00	35,000 votes
12-year subscription	24.00	50,000 votes

ADVERTISING:

During the Photoplayers' Weekly Contest, votes will be allowed on Advertising according to the following schedule:

$ 1.00 advertisement	1,000 votes
2.00 advertisement	2,000 votes
4.00 advertisement	4,000 votes
6.00 advertisement	6,000 votes
8.00 advertisement	8,000 votes
10.00 advertisement	10,000 votes
12.00 advertisement	12,000 votes
15.00 advertisement	15,000 votes
20.00 advertisement	20,000 votes
25.00 advertisement	25,000 votes
30.00 advertisement	30,000 votes
50.00 advertisement	75,000 votes

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SATURDAY, FEBRUARY 6, 1915

[illegible] of business and now [illegible] shortly to be carried out, the Pathe offices have been moved to 25 West Forty-fifth street, New York. At that address are now located not only the offices of the Pathe Exchange, Inc. (formerly the Eclectic Film Company), but also those of Pathe Freres, which have been moved over from Jersey City in order to insure quicker attendance to business and the highest efficiency.

Louis Blondeau's
Barber Shop
and Cigar Store
Cahuenga and Hollywood Blvd.

Hollywood National Bank
Cor. Hollywood Blvd. and Cahuenga
HOLLYWOOD, CALIFORNIA.
Citizens Savings Bank

LEVY'S CAFE
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The Green Room Cafe
Movie Headquarters
in Hollywood
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to the Motion Picture Co.
730 South Spring Street

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5 MONTHS FOR $5.00 AND UP.
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you purchase.
TYPEWRITERS OF ALL MAKES
From $15.00 to $65.00.
AMERICAN WRITING MACHINE
COMPANY,
716 S. Spring St. 707 S. Hill St.
Phones: Home A5913; Main 3959

GEO. H. MELFORD
DIRECTING
Edith Wynne Mathison,
in "The Governor's Lady."
For Lasky Feature Play Company.

ROMAINE FIELDING,
Lubin
Author-Actor-Director

JAY MORLEY
PREMIER,
SANTA PAULA, CAL.

$35.00
Kleinberger
LADIES' TAILORS
SKINNER
SATIN LINED
701-2 PANTAGES THEATRE BLDG.

Women's Suits of perfect tailoring, excellent materials and smart styles. Our one price, $35, applies to all materials except broadcloths and fancy cream serges.

The Art Furniture Co.
Dealer in
Antique and Art
FURNITURE
Furniture Rented to Motion
Picture Concerns
601-603 W. Washington St.

"Jewelers and Silversmiths to Los Angeles' elect since 1869."

J. Mordlinger & Sons
ESTABLISHED 1869
351-353 SOUTH
BROADWAY

Edna Maison has a little sister who is taking parts in films of her sister and who gives promise of following in the steps of her more famous sister. They form a big contrast, for Edna is very dark and her sister is petite and very fair, with the bluest of eyes. She shares Edna's dressing room and they are wrapped up in each other. Miss Maison has no bigger booster than her little sister and says she has to suppress her sometimes.

Myrtle Stedman, who is supporting Fritzi Scheff at the Bosworth studios, says she is very happy and delightful and predicts that her appearance as a film artist will be a big surprise. Few people know that the popular Miss Stedman is a part owner of a mine in Colorado and that she has seen lots of mineral taken from it. One day she fully expects to make a lot of money from her share, when a mill is built to handle the low grade ore.

Stella Razeto of the Selig Company would be worth her salary (yes, it is quite a big one) even if she was not the splendid little actress she is, for her lively temperament and unfailing good nature. Stella and her dog, Paddy Waffen, are the infants terrible of the Selig studio and one cannot be ill natured with them around. Miss Razeto will kill any grouch, no matter how thick, and Paddy will make friends with a dyspeptic. Miss Razeto takes the part of Gertrude in Ed J. Le Saints' production, "The Circular Staircase," a really great photoplay, for which Gabe Pollock has provided some wonderful sets. Gabe is a genius in his line.

Richard Stanton, actor-director, with the Ince forces, is constantly saying something funny—especially when he is engaged in the production of a comedy. He was putting on "Shorty's Secret" recently and in one of the scenes a fat man, whom "Shorty" Hamilton, the comedian, abuses, is forced to hang by his trousers from a nail in the side of a building. The part of the corpulent one was being played by Bill Cavanagh, a former captain of the Venice police. Bill was mighty uncomfortable on his perch and his facial contortions revealed that fact to Director Stanton. "If ever I had a chance to get even with a policeman, it is now," said Stanton, merrily, as the crowd watching the scene laughed at Cavanagh's predicament.

It has been said of Howard Hickman, of Inceville, that when working before the camera he does things as they should be done and not as he thinks an actor should do them—just because he is an actor. He justifies this belief in "The Bride of Guadeloupe," a beautiful story of Lower California, soon to be released by the companies of Thomas H. Ince. Mr. Hickman, in that production, played the part of an unsuccessful suitor for a peasant girl's hand. In the closing scenes he was killed in a duel with the successful rival. When he "died" he allowed his eyes to remain open, instead of accentuating the fact that he had passed away by closing them.

Some magnificent views of the California missions and their picturesque surroundings are to be seen in "The Bride of Guadeloupe," a forthcoming release of the Ince companies, dealing with the love affair of a Spanish peasant girl. Most of the sets were obtained in the historic towns of San Gabriel and San Fernando, where, the historians tell us, the padres dwelt in the days when California was uncivilized.

Florencio Constantino, the grand opera tenor, now playing an engagement in Los Angeles, visited Universal City recently. Constantino was greatly impressed with the making of a wild animal picture which Henry McRae was directing and remarked: "If ever I lose my voice, I think I shall come out here again and try the silent drama. The fact that moving picture actors do not have to spend half their time traveling from one end of the country to the other especially appeals to me."

That plucky director, Capt. P. McGovan, has somehow accompanied his company to Las Vegas, New Mexico, to make pictures for the "Hazards of Helen" series. It is only a very short time ago that he insisted on leaving his bed at the hospital to sit in his automobile and direct his company. He cannot walk yet, but that does not make any difference. He is Johnny on the spot. Sherlock Holmes is bent on establishing some new records in the way of daring while in New Mexico, and the "Hazards" pictures will acquire additional interest.

There is an unusual finale in "The Vaudry Jewels," a Universal picture. Ray Gallagher, as the Secret Service detective, after running down and capturing the jewel smuggler with whom he has fallen in love, hands her over to the police, thereby doing his duty by the state and sacrificing his own feelings. But after she has served her time, he marries her and assists her in blotting out the stain which has so nearly wrecked her life. As far as can be remembered, this sequence to a story has never been used before and is one of the main features of this attractive drama. Edna Maison is the beautiful Mrs. Vaudry.

STOCKMEN'S SUPPLIES
New and Second Hand Saddles
Western Outfits
REPAIRING NEATLY DONE
OUT WEST SADDLERY
10 East 8th St. Phone F 1 63

"The Campbells Are Coming," the big six-reeler produced at the Universal, is completed and a great big sigh of relief has gone up. The most thankful of the whole company are Francis Ford and Grace Cunard, for misfortune dogged the photoplay for some time. Some film was bad, something went wrong with some of the big scenes photographically, there were slight injuries and so forth and

Reina Valdez has returned to the screen after a long absence through sickness. She is taking a part with the Fiction Company at Boyle Heights. It is good to see this sterling little actress in harness again. Her sickness has done her good, fortunately, and she is gaining in weight and is as charming as ever.

son on, and there was the bad weather which butted in at the wrong moment and necessitated the remaking of some of the big outdoor sets. However, it is done and the general impression is that the Universal has a thrilling, well acted, gorgeously costumed and finely directed features which will create no end of interest and be very popular, so all is well that ends well.

Once more Francis Ford and Grace Cunard have produced a veritable masterpiece in "The Heart of Lincoln," a Gold Seal Civil War drama. One scene in particular will excite favorable comment wherever the film will be shown. It is a double exposure showing Lincoln sitting by the fireside and picturing in his mind's eye a battle raging in the fields. This bit of imaginative production is done in a wonderful manner and must be seen to be appreciated.

Pauline Bush masquerades as a jockey and actually wins a race on the track at Exposition Park, Los Angeles, in "All for Peggy," a new Universal film. Generally a double is used for this purpose, but Miss Bush insisted on riding the race, never dreaming it would be so thrilling and realistic, and when she actually won, it was too much.

Jess Willard, the white hope of the nation, played the principal role in a fighting drama entitled "The Heart Punch," an Imp picture. This film was produced overnight, as Mr. Willard was compelled to leave for the west the following morning. Stuart Paton, the wonder director, wrote the scenario and produced the play at a day's notice. "The Heart Punch" is a good story and movie fans will have an opportunity of seeing the famous fighter in several "close-ups."

Most folks think that comedians never risk their lives in the movies. However, Lee Moran, the famous Nestor comedian, has upset this belief by executing a dare-devil stunt in "Nellie, the Pride of the Fire House." In a thrilling chase scene over some roof tops, Lee jumped on the cornice of one building which extended two feet above the roof and goes through some funny antics, which, while they are very humorous, put the life of our friend in danger. But—he should worry.

Having seen Ben Wilson in so many dramatic roles, it was quite a treat to see him portraying the role of an intoxicated hack driver in "The Adventures of a Suicide Hack," Rex comedy. He is very droll and the humorous plight in which he finds himself forms a delightful climax to an amusing story.

Webster Cullison, one of the directors staging dramas at the studios of The Features Ideal, Inc., in Hollywood, brought with him from Tucson, Ariz., recently a massive head of a wild Spanish bull, which, in a big arena at Monterey, Mexico, some years ago, gored to death a renowned toreador, Juan Mendoza. The bull later was slain in the arena and its mounted head was presented to Pat Higgins, a cafe proprietor of Tucson, who placed the trophy behind the bar in his famous tavern. When the prohibition law went into effect in Arizona recently, Higgins told his friend, Cullison, to choose anything in the cafe he wanted. Cullison chose the historic bull's head and now uses it in scenes in western dramas showing gambling houses and bar rooms.

Mrs. Gertrude Horton, mother of Clara Horton, the ten-year-old child star of the Features Ideal studios, has engaged a teacher for Clara and now for several hours daily the little actress is taught reading, writing and arithmetic by her mother that the education of children who work before the camera is not neglected. Mrs. Horton, who is mistress of the wardrobe department at the studios, was formerly a renowned teacher of piano art in Brooklyn, New York, and shee now puts her musical talent to good use in showing her daughter how to manipulate the ivory keys of a piano at the Horton home on Carlton Way in Hollywood.

Jerome Storm, Elizabeth Burbridge, Howard Hickman, J. Frank Burke, Walter Edwards and Thomas Kurihara comprise the strong cast of Inceville stars that will soon be presented in "The Bride of Guadeloupe," a stirring heart-interest story of California, just produced by the companies of Thomas H. Ince. The story treats of a Spanish peasant girl's pathetic love affair and its happy climax, and besides presenting a brilliant cast of principals is abundant with scenes of California beauty.

Bliss Milford, leading woman with the Kinetophote Company, headed by Edwin Augustus, was unable to attend the exhibitors' ball at Trenton, where she was to have led the grand march with Mr. August. The day before the ball Charles Milford MacLaren, the lawyer, Miss Milford's father, died suddenly.

More than 700 letters from exhibitors and photo fans have been received at Universal City inquiring regarding accommodations in Los Angeles and in Universal City during the ceremonies attending the opening of Universal City on March 15. President Carl Laemmle, Robert Cochrane and Joseph Brandt will arrive at the coast on the tenth of March.

Lee Lawson, formerly technical director at the Universal's old ranch on the coast, has been promoted to the position of general technical director for both the Hollywood and Universal City studios. Mr. Lawson has been with the Universal since its organization.

MILLER'S THEATER.

Owing to the fact that thousands were unable to secure seats to "A Fool There Was," the six-part photodramatic sensation of the year, Miller's have been fortunate enough to secure this wonderful picture for one more week starting Monday. This adaptation of Kipling's famous "Vampire" poem has registered the greatest hit of the year and the acting of Edward Jose as "The Fool" is a revelation, while the role of "The Vampire" is played by Theda Bara, who makes the character one of the most fascinating female characters ever created. The balance of the cast is perfect. In order to accommodate all who desire to see this drama there will be an extra show given each day, starting at 11 a. m., and performances will be continuous from then until 11 p. m. This is positively the last opportunity to view this masterpiece and all who can should endeavor to come to the matinees and avoid the big evening crowds. In addition to this feature the sixth and latest episode of "The Exploits of Elaine" will also be shown.

CLEVER WOMAN IN THE MOVIES
BIOGRAPH SCENARIO CONTRIVER.

Maie Havey is the name of a certain female who occupies desk room in the Biograph scenario department and is responsible for some of the late clever Biograph stories.

As a scenario writer Miss Havey has been employed by the Reliance, Lubin, Universal, and at the present time with the Biograph. She has also acted in the capacity of editor at times.

Miss Havey as a woman is an example of brilliancy. In private life she is the jolly, good-hearted sort of a soul, and has a likeable personality.

During her term with the Reliance, Lubin and Universal, Miss Havey was the author of a good many of the Harry Myers-Rosemary Theby photoplays. Most of them pere produced in multiple reels.

She is very happy with the Biograp, and is very fond of the California climate, and is one of the most aggressive little workers in the game.

Miss Havey is continually creating original celluloid classics, and this charming scenarioist has gained much prominence thereby.

She is noted for her originality, and that is the one reason for her success. Miss Havey has a great number of friends in filmdom.

DOLLY LARKIN NARROWLY ESCAPES DEATH.

Dolly Larkin, leading woman of Director LeViness' company at the Features Ideal studios, narrowly escaped death in a fall of twenty feet during the filming of a scene in an alley in Chinatown last Friday. George Larkin, her namesake, was enacting the leading role in the drama and his work made it necessary for him to hang downward by his feet from a fire escape, while he swung his body across the alley and with his arms rescued Miss Larkin from her place of captivity on the opposite fire escape. Larkin successfully grasped the leading woman and swung downward, but the weight was too great for his hands and his hold on her was broken, she dropping twenty feet to the pavement. The impact rendered her unconscious for several minutes, but, fortunately, no bones were broken and beyond several severe bruises she suffered no worse injury. Later the action was performed without mishap.

CHARLES GIBLYN WANTS FORTY CONVICTS — ACTORS CAN NOT DO THE WORK.

Wanted: Forty convicts. Must report at once or Director Charles Giblyn, of the Nestor Company, is likely to suffer from a nervous breakdown.

In producing his latest two-reel drama, "Number 329," Mr. Giblyn had occasion to stage a number of scenes in a state prison, showing the convicts at labor and also in line marching about the quarters. All went well until the extras who composed the convict gang were being instructed in the prison walk, stepping high with the right foot and dragging the left from force of habit through having work so long anchored to a ball and chain. The men found it easy to raise the one foot high, but when it came to scraping the other, they found it to be one of those trick affairs like patting oneself on the head with one hand and rubbing the chest with the other. Up and down the stage they went, Mr. Giblyn marching at their side, illustrating the proper step.

It was a long process and a tedious one before they were schooled to suit Mr. Giblyn's idea of the way it should be done, and the director was near the verge of nervous prostration. It was at length accomplished, however, the scene taken and the gang dismissed. Then, and not until then, Mr. Giblyn took a long breath of relief.

Still, if you think the stunt is not rather confusing, get out with a crowd of half a dozen and try to keep step while doing it. It sounds easy, but just try it.

Catherine Carr, chief scenario editor of the Kinetophote, left for Bermuda last Saturday for a stay of two or three weeks to recuperate from the stress of work which has been her lot during the past four or five months. Mrs. Carr will, however, combine work with her vacation, as she expects to work out some new photoplay ideas as a relief from what is to press this work of vacationing.

Grace Cunard and Pauline Bush will appear at the Photoplayers' Ball on February 13th in "creations" guaranteed to make a Rue de la Paix modiste blush with envy, such is the beauty of the gowns which the Universal actresses have designed.

Miss Gertrude Price, special writer for the Newspaper Enterprise Association of Chicago, recently appeared in a film with the handsome Jack Kerrigan. Miss Price filled in as an "extra girl" and will write all about her experiences as an actress for the two hundred newspapers which are supplied by her with moving picture news.

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"Desmond's"
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E. D. HORKHEIMER LEAVES ON SECOND TRIP FOR NEW YORK —TAKES THIRTY-EIGHT THOUSAND FEET OF NEGATIVE.

Mr. E. D. Horkheimer, secretary and treasurer of the Balboa Company, is now in New York. This is his second trip to the east within a month, but the journey was necessary because of the growing interest in Balboa. He took with him thirty-eight thousand feet of negative, the lot including the first two of the "Who "Pays?" series, which was conceived, planned and is being produced under the personal supervision of H. M. Horkheimer, president and general manager of the Balboa Company. This series of pictures, of which there will be twelve, will set a new standard in cinematography. Each contains a splendid moral and propounds a vital question of life. There is nothing in any of them that suggests a preachment. The story back of each is powerfully dramatic and yet free of the clap-trap that has in the past retarded the progress of motion pictures. The first, "The Price of Fame," is a magnificent feature. Ruth Roland and Henry King have surpassed their best previous efforts, and it is not exaggeration to say that the public will not hesitate to place them among the foremost picture artists of the day. Miss Roland's versatility is displayed to splendid advantage. Because of her long experience in comedies, some were anxious to see how she would do in drama, but it must be remembered that before she was widely heralded as the most fascinating photo-comedienne in this country she scored triumphantly in serious roles. Now she is called upon to use a combination of all the marvelous talents she has spent so many years in cultivating. It is predicted by those who have proved themselves to be good judges that when Miss Roland is seen in the "Who Pays?" series she will be proclaimed the queen of all motion pictures in the United States. She has an engaging personality that adds to the magnetism of her natural beauty, which is strengthened by the fact that she is absolutely unconscious of her rare physical charms. The second "Who Pays?" picture is now titled "The Pursuit of Pleasure," and if possible it is better than the first. The third will be "When Justice Sleeps," another world beater. In addition to these, which will make the motion picture trade sit up and take notice, Mr. E. D. Horkheimer will give a few select New York exchange operators an opportunity to see Henry B. Walthal as Dr. Guy Heartwell in "Beulah," a dramatic picturization of Augusta J. Evans' celebrated American novel. This will be released in five parts and there is not the slightest doubt that it will be a big winner from the start. The opinion is unanimous that Henry B. Walthall is the best motion picture actor in the world. He has demonstrated his superiority over all others by his work with the Biograph and under the direction of D. W. Griffith. The latter is conceded to be a marvel, but the Balboa organization believes that Bertram Bracken, who is directing "Beulah," will make that wizard's most ardent admirers respect the skill he has displayed in producing "Beulah."

In addition to the finished plays that Mr. Horkheimer has with him, five more will be sent to him by express this week, so that he will exhibit the most imposing aggregation of photo-dramas that has ever been seen in New York at one time.

At present the Balboa Company is turning out in excess of eight thousand feet of negative a week and this large footage will be increased as soon as a number of new cameras, which have been purchased, arrive in Long Beach, California, where the plant is located.

In the "Terrence O'Rourke" series, George Periolat has played the Russian, Frenchman, German and Bulgarian, and is cast for roles of men in almost every foreign nationality.

DELL HENDERSON —FORMER "BIO[illegible]

Dell Henderson, [illegible] six years was af[illegible] the American Biograph Company, has been engaged by Chief Producer Sennett of the Keystone forces to engineer one of his famous comedy troupes.

During Mr. Henderson's long stay with the Biograph he produced about six hundred split-reel comedies, one hundred dramatic subjects, and all of the Klaw & Erlanger Biograph releases. The latter were all released in multiple reels, a partial list of them being "Seven Days," "Divorcons," "Spring Chicken," "Rejuvenation of Aunt Mary," "The Genius" and "The Billionaire."

His announcement of joining the Keystone, at the Biograph studios, on last Monday, caused quite a stir. Members of the Biograph studio were [illegible] convinced of the sa[illegible] as he is called by hi[illegible] firmed it.

He leaves the Bio[illegible] great many friends be[illegible] would be safe to say tha[illegible] derson ranked the highest [illegible] graph popularity.

His wonderful performances in the Griffith films, when the latter was connected with the Biograph, have always been commented on highly by the trade journal critics.

At times Henderson appeared in his Biograph comedies as well as the K-E-Bios and dramas.

Mack Sennett should be highly proud to be able to add a producer of Henderson's ability to his already clever staff. Bright, sparkling comedies will be expected of Dell in his new quarters.

The Biograph officials were indeed sorry to hear of his resignation and tried to convince him that he should remain—but Dell knows best.

Henderson is without doubt a man with a vast amount of motion picture humor and he has demonstrated it in his famous Bio comedies.

More power to you, Dell, old boy!

JACQUES JACCARD HAS NERVOUS BREAKDOWN — KERRIGAN DIRECTS HIMSELF, ASSISTED BY GEORGE MARSHALL.

Acting upon the advice of his physician, Jacques Jaccard, director of the Kerrigan-Victor Company, who for the past two weeks has been wavering on the verge of a nervous breakdown brought on by too close application to his work, is at present not reporting for duty at the Hollywood studios. While his condition is not regarded as critical, it is thought best that for the next few days he remain at home, resting and recuperating, before again attempting to resume his work. In the meantime J. Warren Kerrigan, leading man with the company, assisted by George Marshall, is attending to the work of direction besides playing the lead role.

TOD BROWNING NOW DIRECTOR FOR MUTUAL PROGRAM

Tod Browning, the popular comedian of the Komic-Mutual, who, with Fay Tincher, has been featured in almost all Komic releases, has now branched out as a full-fledged director and is producing the one-reel Reliance drama, "The Lucky Transfer, by Russell E. Smith.

The plot hinges on a street car transfer, which is responsible for the arrest of a notorious pair of crooks.

Mary Alden appears as the sob sister on a big daily, who runs down the criminals.

"The Lucky Transfer" will be a Reliance release as part of the Mutual program.

Tom Wilson, Thomas Hull, Vestor Pegg and Mary Alden are the principals in the cast.

Tom Walsh, who was badly burned by powder while preparing a quantity of chemicals at Universal City for cloud effects in Henry McRae's "Blood of the Children," is rapidly recovering from the burns and is expected to be at work again within a week.

THE OFFICIAL PUBLICATION OF THE PHOTOPLAYERS, INC., LOS ANGELES, CAL.

VOL. 1. No. 31 Los Angeles, Cal. Saturday, February 13, 1915 PRIC

DOROTHY DAVENPORT
Crown City Film Company

BLANCHE SWEET
[illegible]

VIRGINIA KIRTLEY
American Company

IRENE HUNT
Majestic Company

MABEL NORMAND
Keystone Company

RENA ROGERS
Crown City Film Company

EDYTH[illegible]
Pre[illegible]

[illegible]ALA [illegible]ALL

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SATURDAY

Feb. 13

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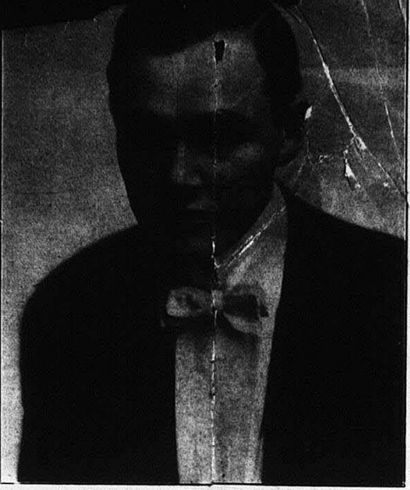

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DO YOU REALIZE that there are from twenty to thirty thousand people here in Los Angeles engaged in this business?

DO YOU REALIZE that while there are a number of publications devoted to this business, The Photoplayers' Weekly is the only one published here in Los Angeles—the home of photoplayers—or for that matter, the only publication in the West devoted to the motion picture interests?

DO YOU REALIZE that The Photoplayers' Weekly is the official publication of the Photoplayers' Club, an organization of over five hundred members?

DO YOU REALIZE that it has a circulation of over 5,000 copies weekly, not counting the number sold from the news stands?

IF YOU DO realize these good points, you can readily see why it should prove advantageous to advertise with us.

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... some ... asso- ... any at ... rn stu- ... y locat- ... at Los ... of remark- ... is now producing pictures for the Fea...res Ideal brand, which is a branch of the Eclair Company.

Mr. Cullison, who has won the position of director in chief, of the Features Ideal studio through ability, was born in Baltimore, Md., and received his wonderful education, for which he is envied by m..., at Washington, D. C., and Balt... While his taste always lea... ward the dramatic profession, ... medicine and dentistry a... ods in his younger days, ... of following up this ... wever, the show busine... and held him. This w... years ago. After a succ... as an actor, Mr. Cullison ... nd managed the theatrica... known as the Cullison ... Exchange, which was ... ggest of its kind in New ... for nine years. However, th... e movies was enterin... he made his picture field some three ... there was ... this he ... to or- ... Lubin ... identi- ... Motion ... th the ... Fort ... matic ... to ... pro- ... which ... stern ... ed ... hoosing ... ays. During ... Chief Di- ... umber of ... ived no ... r merit.

Some of the most prominent were "When Death Rode the Engine," "Cabellero's Way," "Bransford In Arcadia," from the book by Eugene Manlove Rhodes; "Renunciation," "Stirrup Brother," the last three mentioned were from the gifted pen of O'Henry.

Mr. Cullison, on acquaintance, impresses one, as being the big-hearted westerner. He has a pleasing personality, with the straight forwardy way of expressing himself, and is never borish. His experience in the dramatic field, and knowledge he has gained of life and human nature by extensive travel, personal contact and study, has amply qualified him for the momentous task which he is now performing as director in chief of the Features Ideal studio.

There is every promise, of big and splendid photoplays, to come from the studio at which Mr. Cullison is engaged.

He is a man to be admired, and his friends among the important set in our "movie" game are very numerous.

COVARRUBIAS TO RIDE IN PHOTOPLAY.

Famous California Horseman Engaged for Special Role in Sierran Drama

Nicholas Covarrubias, known to the entire Pacific Coast as the expert horseman and picturesque Spanish-California figure, who took the part of Don Gaspar de Portola in the historic first and second Portola fetes in San Francisco, has been engaged to take a special part in the production of "The Lily of Poverty Flat," in which Beatriz Michelena is starred. This feature will be released early in the spring through the World Film Corporation.

Covarrubias was a sensation at the first Portola celebration. Riding a spirited, curveting charger, wearing a saddle, glittering with silver ornaments, he rode up Market street, between two dense throngs of enthusiastic people. Dressed in the costume of the gallant explorer, he doffed his ostrich-plumed hat to an ovation which not even presidents have received on that famous thoroughfare.

The same courtliness, grace of carriage, perfect horsemanship and striking Spanish-American features of "Don Nick" will be seen in the near future in the new feature film, produced in the Golden State.

THOMAS RICKETTS TO DIRECT FOR AMERICAN—HARRY LOCKWOOD WILL PLAY LEADS.

Thomas Ricketts of the American Company starts on four-reel features the coming week. He spent some days in Los Angeles selecting his company, which will be headed by Harold Lockwood, late of the Famous Players. Thomas Ricketts is one of the most experienced man in the business and has been a producer for many years. He was for a long time with the Essanay Company in Chicago and came to Los Angeles with the old Nestor Company and saw it gradually grow until it was absorbed by the Universal. He has put on some very beautiful two-reel photoplays since he has been with the American Company.

Edna Maison is wearing some stunning new gowns in the Oriental series being produced at the big "U." She was specially selected for the part she takes because, as it was pointed out, "no one else could do it so well or look it either." In fact, the part is well suited to her dark beauty and Oriental garments become her. When the Universal Hollywood studios are finally moved to the new Universal City, Miss Maison is going to decorate her room in Oriental style and promises that her dressing room will be hard to beat for beauty.

BEATRIZ MICHELENA RECEIVES STARTLING OFFER.

Beatriz Michelena did not appear at the Tivoli Opera House, San Francisco, Cal., during the week of January 24, where she might have sung arias from the grand opera "Mignon" while the motion picture, dealing with the same theme, was thrown on the screen with Miss Michelena taking the title role in the photoplay.

When an exclusive gathering witnessed the de luxe exhibition of the motion picture at the St. Francis hotel, San Francisco, Miss Michelena was prevailed upon to sing, and her rich soprano notes thrilled and surprised.

The hit she made caused Turner and Dahnken, managers of the Tivoli Opera House, to attempt a novel stroke of enterprise in getting the songbird to appear as a special attraction during "Mignon" week.

Although the offer made to Miss Michelena was flattering, the motion picture star was forced to refuse it, as her engagement with the California Motion Picture Corporation requires here presence continuously for several weeks with her company in the Santa Cruz Mountains and in the Sierra mining region to take part in the filming of a new Bret Harte photoplay, "The Lily of Poverty Flat," which will soon be released on the World Film Corporation schedule.

"A Temperance Lesson" is the title of a domestic comedy which was written and produced at the Majestic studio by Director John B. O'Brien.

This comedy theme deals with a wealthy aged gentleman, who in order to keep a remaining bottle of choice liquor for his wife, from his servants, locks it in his office safe. During that night his pretty young wife becomes ill. The physician prescribes the bottle of choice liquor. He starts for the office to get it, where he is mistaken for a burgler by a watchful policeman, and is pursued to his home.

A number of funny situations arise in this cleverly conceived comedy.

PLAYER WORKS WITHOUT SALARY

Philosophy of "Art for Art's Sake" Secures Actor Permanent Position on Screen.

Since joining the forces of the Universal Film Manufacturing Company at their Hollywood, California, studios, Archer McMackin, author-director, claims to have found the player who has attained the top-most pinnacle of the philosophy of "art for art's sake," one who merely for the sake of the work itself is willing to labor in scene after scene without any recompense in the way of salary or chance of being promoted.

His name is Joe Simian and he is listed among the leads of Mr. McMackin's Joker Company. And perhaps most wonderful of all, he never talks back nor refuses to take direction.

In personal appearance, Joe is short, dresses naturally, has long, black hair all over his body and—no, ... Simian is not a man. He is an ... o... fi... f... i... H... p... t... h... e...

k... C... p... P... r... t... n... c... e... W... h... s... c...

TO D... ...AL.

Company ... Hold Inspection Day, Dance and Rodeo March 7

Arrangements have been made by the West Coast branch of the Universal Film Manufacturing Company for the holding of an inspection day, dance and rodeo at Universal City, California, on March 7, one week prior to the formal opening of the city.

Under the charge of competent guides the public will be conducted through the entire plant and initiated into the mysteries of picture making. Later in the forenoon a dance will start in the recently completed interior stage which will continue throughout the day. In the afternoon seventy-five cowboys will hold in one of the big fields near this city a genuine, old-fashioned Western rodeo, after the style of the old round-up which, with the passing away of the cattle ranch in the West, is fast becoming a tradition. Among thos who are to take part in this event is Jane Bernoudy, one of the members of a Universal Company, who has recently returned from the annual round-up at Pendleton, Ore., where for the second time she wrested from the best horsewomen in the country, the title of female riding and fancy roping champion of the world.

A nominal admission fee is to be charged and the affair will last until dark.

KERRIGAN HAS MEDAL FROM WAR

Admirer in Trenches Sends German Badge of Bravery to Motion Picture Star

...ldom has the extent to which the ...me of the photoplayer may spread ...een better illustrated than in the recent receipt of a medal forwarded to J. Warren Kerrigan, leading man with the Kerrigan-Victor Company, from one of the European battlefields.

The medal, which was sent to him by an officer in the British army, is made of a silver alloy or of German silver, and is apparently one that was used to reward bravery on the field of battle. The figures, which are carved or molded in bas relief on the two faces of the disc, are not those familiar to the average student of mythology, nor can any more definite information be gleamed from the Latin inscription which is cut beneath them.

According to the sender, the medal was picked up on one of the Belgian battlefields and was sent to Mr. Kerrigan because of a desire to acknowledge in some way the pleasure he (Mr. Kerrigan) had afforded the officer before he was sent to the front.

The medal is at present in a cabinet, together with the loving cups which Mr. Kerrigan has won in popularity contests since his advent into the motion picture game.

A frightful wreck scene, in which 200 people are seen in a tangled mass of wreckage with flames sweeping about them, is one of the "punches" in "The Man at the Key," a gripping railroad story that has just been completed by the companies of Thos. H. Ince and will soon be released by the New York Motion Picture Corporation on the Mutual programme. The scene was taken in the Saugus tunnel at Saugus, Cal., and the entire Santa Fe system through that section of the country was at a standstill while Director Richard Stanton superintended the production.

TO HONOR FILM VETERN AT GRAND MOVIE REVUE

Oldest American Actor Voted Place of Honor in Program for Photo-Play Ball

Eighty-four-year-old "Daddy" Manley, who is regarded as the oldest film actor in the country, has been accorded an unusual honor by the Photoplayers' Club of Los Angeles, Cal. Out of respect for his age and the number of years' service he has seen on the legitimate stage, as well as before the eye of the camera, they have decided to use his picture as a frontispiece for the souvenir program of their third annual "Movie Revue," to be held February 14.

"Daddy" Manley is one of the few remaining actors who was in the East with John Wilkes Booth in Ford's theater, Washington, D. C., on the night of the assassination of President Lincoln.

Tod Browning, who for a time became quite popular in Mutual comedies, has turned to the dramatic work and displayed his ability as a successful dramatic producer when he completed the one-reel Reliance drama, "The White Slave," by George Hennessey. The story is a vivid one, and in it are a number of interesting Indian scenes, the most important one being a terrific massacre. Mary Alden displays her dramatic ability in the role of Sally. Others in the cast are Mr. Lincoln, Teddy Sampson and W. E. Lawrence.

"The Gifted House," from the gifted pen of the well-known author, the basis for a Majestic release of the same title. This particular story is known to many of the lovers of the Richard Harding Davis fiction.

"The Lost House" was produced by W. Christty Cabanne, in four parts. In it appears a well-known cast of the Mutual studios which includes Lillian Gish as Dosia Dale, F. A. Turner as her uncle, Wallace Reid in the role of Ford—his pal—Elmer Clifton, and Dr. Trotherce is played by A. D. Sears.

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FRITZI SCHEFF STARTS WORK BEFORE THE CAMERA.

Fritzi Scheff, the prominent favorite of ...e legitimate stage whose signat... was recently secured by the Ol... orosco Photo-play Company ... before the motion picture ...as arrived at the Bosworth ...tudios to star in a screen ...her winter's hit on Broad... ...tty Mrs. Smith." Work ...egun in earnest in the film- ...hilarious and artistic com- ...n by Oliver Morosco and ...ris and an elaborately ...production is assured. ...rs. Smith" is a farce of ...ting, though humorous situa- ... Quite continental in its vir-...y of idea, still it does not cut too ...road a circle to pronounce it beyoung convention's pale. After separating from her third husband, the pretty Mrs. Smith is eagerly sought after by a host of suitors of every style and description but she is whimsical, dissatisfied, restless until Husband Number Three persistently returns. They are hardly launched on their second honeymoon when through the daylight stalks shades of their past. A blonde for Mr. Smith who has come to haunt him with memories of his promises of yesterday, and for Mrs. Smith, two superfluous husbands she long thought dead. Husbands numbers one and two console each other and start in all friendliness to search for their widows. That is the piece de resistance of this well-served comedy and there comes from this tangled web, the most involved episodes with a dashing climax.

This is the first appearance of Miss Scheff in pictures and it was with great enthusiasm that the lovely star of the footlights commenced her work at the studio. Each day affords her new surprises in the art of motion picture production and every morning finds her among the first at the studio, eager to commence the day's work. Supporting Miss Scheff are Owen Moore, Forrest Stanley, Loyle Bennison, Myrtle Stedman and a score of other screen favorites in important roles.

GEO. H. MELFORD

GEO. H. MELFORD'S FIRST LASKY PRODUCTION RELEASED. "YOUNG ROMANCE" RECEIVES GREAT PRAISE.

Rarely are we given such a wholly charming photo-play as this. The story has about it a sweetness that is not often seen on the screen. Its comedy is of the highest order. For instance, the scene in the hotel dining room where Tom surreptitiously counts his money as he sees the check growing more and more formidable and Nellie serenely orders everything in sight (though she doesn't know in the least what the French words mean) feeling sure that she is comporting herself as a young lady of fashion. From beginning to end it is delihgtful.

The production marks Edith Taliaferro's first screen appearance. Like her sister Mabel she is a clever girl, whose ability is as much in evidence in motion pictures as it is on the stage. She has here a part as well suited to her as that in "Young Wisdom," Rachel Crother's amusing comedy in which the Taliaferro sisters starred last year, and it does not take us long to become deeply interested in the antics of "Nellie of the Notions." The little actress may well jot down a note concerning "Young Romance" in her book of achievements.

She is supported by a well-balanced cast, in which the next most important character, in fact the co-star, is "Tom of the Hardware," played with finished naturalness by Tom Forman. His interpretation of the role is so good that he seems to be Tom of the Hardware and not Tom Forman or Tom anybody else. Florence Dagmar as Lou, Nellie's chum, has little of importance to do, yet she raises her "bit" to a place among the principals. We venture to predict that she will be heard from in the future. Spagnoli, an unscrupulous nobleman, falls to the capable hands of Ernest Garcia. It is a good part, well acted. James Neill in his one scene is a treat.

It will be seen that the list of important roles is a short one and there fore there is absolutely no confusion as to the identity of the characters at the outset. In this respect the present production is a better film than others by the same concern.

William C. De Mille wrote "Young Romance" and it was a success on the stage, as indeed most of the works of the De Mille family have been. It should be even more of a success as a motion picture.

It is George Melford's first Lasky production and if he keeps up to the standard set by it he is to be reckoned among our best makers of high comedy. Wilfred Buckland, a stage director of reputation, whose last creation in the legitimate theater was Guy Bates Post's remarkable vehicle, "Omar, the Tentmaker," is responsible for the artistic effects. To the many who know him or know of him—and there are hosts of both—that is all that need be said. He was for a long time associated with David Belasco and he belongs quite naturally to the material school. Like the man with whom he has worked so ofter he believes firmly in a wealth of detail. Motion pictures afford him an even greater opportunity than did the stage.

MILLER'S THEATER.

"A Gilded Fool," Nat Goodwin's greatest Broadway success, with the reigning film favorite, William Farnum in the title role, supported by an all-star aggregation of Fox Players, including the local favorite, Maud Gilbert of the old Burbank Stock Company and pretty dark-eyed Margaret Vale, who is not only an actress of great ability, but who has the added attraction of being the niece of President Woodrow Wilson. In this production Mr. Farnum has a role very much to his liking, and into it he injects every particle of his dynamic and forceful personality. The play is a particularly appealing one, a compelling combination of love, high finance and the life of "The Gay White Way." The plot deals with the progress of young Chauncey Short, a typical "Gilded Fool," who spends his days in idleness and his nights in frivolity. How he meets the "only girl" and through love of her is roused to a realization of his many shortcomings is a story that strikes home to the hardest heart. The climax comes when, after a fiercely fought battle of finance, the erstwhile "Gilded Fool" thwarts the contrivings of a thieving rascal and saves his fiance's father from ruin. The added attraction is the seventh and latest of "The Exploits of Elaine" stories. Shows begin at the usual hours and notwithstanding the high class productions that are being offered by Miller's, their regular scale of prices prevail.

In the Reliance Release, "Ex-Convict 4287," Catherine Henry and Ralph Lewis display their ability as artists of the first rank. The story which deals with an ex-convict, is one that contains a number of tense dramatic situations. The true love of a wife and her husband's fear of his wife's discovery of his past, forms the basis of "Ex-Convict 4287."

W...ners of the Popularit... Contest will be announced ... next week

Popularity Contest Closes Saturday, Fe...

Contest manager will be at 341 South Los Angeles street all day Saturday to ... any votes which you want to turn in; or, ring up A 1834, earlier in the week, ... will call for them.

Winners of the Prizes will be announced on the night of the Photoplayers' R...

STANDING OF CANDIDATES

Contestant—	*Studio*	*Votes*
Victoria Forde	Universal	678,300
Fred Kley	Lasky	669,250
Grace Cunard	Universal	550,250
Irene Hunt	Reliance	431,450
Ella Hall	Universal	373,500
Jackie Saunders	Balboa	307,250
Cleo Madison	Universal	233,450
Myrtle Stedman	Bosworth	159,650
Dorothy Gish	Reliance	103,350
Edythe Sterling	Frontier	50,300
Dorothy Davenport	Crown	87,550
Violet McMillan	N. Y. M. P. Co.	32,050
Mae Marsh	Reliance	25,400

JACKIE SAUNDERS TO BE FEATURED IN "ILL-STARRED BABBIE."

In "Ill-Starred Babbie," the four-reel dramatic picturization of Will H. Whalen's novel of the anthracite coal regions, which Will H. Ritchey' adapted for the screen, Miss Jackie Saunders, the Balboa Company's celebrated madcap, will have a part that exactly fits her personality and her talents. With due respect and generous admiration for all the wonderful little actresses who scintillate in the motion picture firmament, Miss Saunders is in a class by herself. Extremely pretty and winsome, with an abundance of magnetism, she never appears to better advantage than when cast as a waif, a tomboy, a madcap or a mischievous girl. In the old stage days she would have acquired world-wide fame as a soubrette just as Lotta Crabtree, Maggie Mitchell or Mattie Vickers conquered the theater-going public of two continents.

Jackie Saunders has been in pictures a little over two years, but in that brief time she has developed into a star whose individual drawing powers equal those of any one outside of the few who have had fortunes spent upon them in advertising. She has built up a tremendous following by individual merit, and exhibitors who once book the features in which she appears never fail to book them again.

"Ill-Starred Babbie" is being directed by Sherwood Macdonald, a Balboa product, who has demonstrated unusual ability in the production of effective photo-dramas. The has an artistic eye, a sense of dramatic requirements and recognizes the value of perfect continuity. Under his direction Miss Saunders has just finished a two-part play entitled "The Bandit's Webb," in which she shines brilliantly, but as Babbie, the child born under an unlucky star, who is gentle, kind and pure, but never succeeds in attaining real happiness, though she is deserving and self-sacrificing, Miss Saunders has a cinematographic vehicle that gives her an opportunity to show what she can do. Her innocent pranks bring down upon her head a vast amount of unjust criticism, most of the invective originating in the busy but vindictive minds of sharp-tongued neighbors, who refuse to see any good in the wild, sweet child of the coal fields.

BABY NAMED AFTER REINA VALDEZ BY BOHEMIAN FAMILY.

Miss Reina Valdez of the Fiction Players Company is in receipt of a letter from Mrs. A. Petram, a native of Bohemia, now residing in Neff, Ohio, that her baby daughter has been named after Miss Valdez. The letter was written in the Bohemian language, and reads, translated, as follows:

Neff, Ohio, Feb. 3, 1915.

Miss Reina Valdez.

Dear Reina:

This morning at one o'clock a. m., February 3rd, 1915, was born to my daughter-in-law, Mrs. Anna Petram, a little baby girl, weighing six pounds. Grandpa and Anna at once named it for you, Reina Valdez Petram. We all being admirers of you and our favorite on the screen, hope you will rejoice with us in our new-found treasure, "Little Reina."

Wishing you all success and a bright future, from the family,

MRS. A. PETRAM.

Richard Stanton caused alarm among some residents of a small town in the San Bernardino mountains recently during the production of "The Man at the Key," a big railroad story ready for release by the New York Motion Picture Corporation. He was playing the part of an escaped convict—a former telegraph operator—and was enacting the scenes of his escape over the mountains in his striped uniform, when a farmer saw him being chased by the guards. The farmer sent up the cry in the village that a "con" was at large—and a posse was organized to aid in the capture. But Stanton finished the scenes before the posse arrived and was well on his way toward the city when the irate citizens discovered their mistake.

"SIGN OF THE ROSE" TO BE SHOWN IN THIS CITY.

Geo. Beban Featured by Thos. Ince

An innovation that is expected to mark an epoch in the progress of photoplay production will be introduced here in Los Angeles, on March 1, when Thomas H. Ince's vivid production of "The Sign of the Rose," George Beban's remarkable international masterpiece, will begin an indefinite run at Clune's Auditorium.

The innovation will be in the nature of a combination of the silent and spoken drama in seven reels and one act. Through seven thousand feet of film Mr. Beban and his specially engaged supporting company will enact on the screen the story of Pietro, concluding by appearing in the flesh in the last act—the florist shop scene—which served as the great actor's vehicle durin... connection with the ... European vaudeville ...

In preparing this great ... entertainment of the A... lic, Producer Ince has ... departure from the o... play and has earned ... again being the first ... a new idea practicall... alization.

No expense is being sp... Ince declares, to make the entire ... duction the supreme product of his untiring efforts. A new stage has been built at Inceville to permit of uninterrupted activities. While the regular releases of the New York Motion Picture Corporation are being made on the main stage Mr. Ince is devoting his entire time to the supervision of the big acts in "The Sign of the Rose," on the auxilliary structure.

The production, at the present writing, is not completed but with everything being conducted on a systematic plan, the producer expects to finish his task in time for the arranged premiere.

Mr. Ince, however, is not content to introduce only one innovation in connection with his production. Those who are attending the current attraction at Clune's Auditorium are acquainting themselves with the other. It is an advertising plan—a five hundred strip of film—announcing the coming of "The Sign of the Rose."

The setting is that of an artist's studio. The artist is seen painting a portrait. Suddenly looking directly into the lens of the camera he sees the spectators in the ... walks to an easel and ... nouncement that "T... Rose" will soon be ... house, telling in t... unique manner i... production will be...

At this juncti... ban in civilian ... studio and the ar... to the spectators. ... makes a rapid fire ... ... terizat on of the Italian ditch ... The whole scheme is an abs... novelty and is being favorabl... ceived by the patrons of the ho...

Concluding the engagement ... Angeles, the production will ... in New York, ...n Francisco, Ch... Boston, Phila...phia ad oth... cities all over ... United States.

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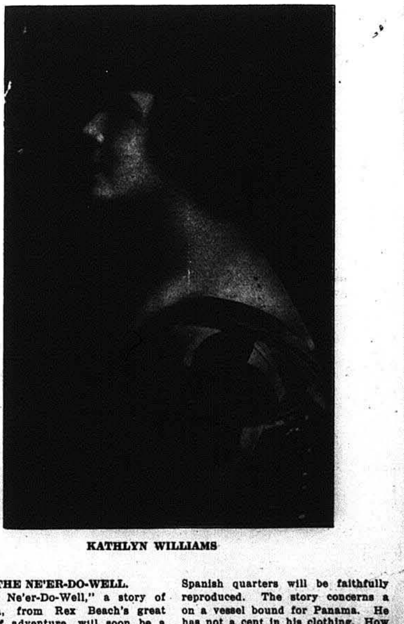
CA... BRISTOL.

After ...onths' eng... at the C...l, the Chinese Festival Co...y, which has broken all records ...restaurant entertainment, is say...rewell this week.

Pr...er Tony Lubelski, the directing genius of the organization, is winding up his engagement with a whirlwind finish. Gorgeous electrical effects feature Ann Montgomery in her "Swing Me High and Swing Me Low."

Clev... Creighton and her minister's sons is one of the big laughing costume hits. Another is "The Labor Day Parade," a spectacular ensemble number.

The climax of the performance, however, is Violet Kinnear in he... "Dance of the Tarantula."



KATHLYN WILLIAMS

NO SCHOOL OF ACTING.

Thomas Santschi, the Seli... has received an avalanche ... ies recently from those wh... tious to become actors an... in motion pictures. It ... some "correspondence sch... ing" ... perm... inquiri... picture ac... route, and ... for the be... artists of ... waiting li... producing ... they will ...

With a ... players, D... produced ... gripping, ... title of w... Thos. Nel... Pag...

Mae M... a dive, ... renders ... usual on...

Rober... her lov... Spottis... are see... release...

THE NE'ER-DO-WELL.

"The Ne'er-Do-Well," a story of Panama, from Rex Beach's great story of adventure, will soon be a spectacular special release by the Selig Company. A majority of the scenes have been filmed on the Isthmus of Panama, where Mr. Colin Campbell, the director, together with a company of artists, sojourned for several weeks. Miss Kathlyn Williams takes the leading feminine role in this great story, which permits of many opportunities for elaborate scenic investiture. Scenes of activity along the Panama Canal, scenes in the native quarters of the city and add nooks and corners in the old Spanish quarters will be faithfully reproduced. The story concerns a on a vessel bound for Panama. He has not a cent in his clothing. How he changes from a worthless scion of a capitalist into a young American of successful initiative is shown in this great picture play. The ne'er-do-well also captures a beautiful bride after experiencing many hairbreadth escapes from death and worse. No expense has been spared to make this great special true to life and every effort has been made to secure the proper atmosphere, and to film the wonderful and picturesque scenery essential to the vividness of this m... terly plot.

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FRANK J. BAUM IN NEW YORK.

Frank J. Baum of the ... Film Company is in New York and making his headquarters at the ...nce offices. Mr. Baum made a flying trip from Los Angeles to complete arrangements with General Manager Cobe to release the "The New Wizard of Oz" on the Alliance programme.

"THE BALANCE," produced by Mr. Belmont at the Reliance studio, is a photo-play that will long be remembered in filmdom. It deals with a rich manufacturer—a crook—his jealous sweetheart, and a little flower girl. The cast includes Mae Gaston and Mr. ...one.

Gordon Mullen is said to contribute ...did piece of character acting ...pigeon in support of How... in "In the Warden's ...coming release of the ...otion Picture Corpora... has made a study of ...es and those demand... are ...

SISTER OF HENRY WALTHAL JOINS BALBOA COMPANY.

Anna May Walthall, th beautiful and accomplished sister of Henry B. Walthall, has also joined the Balboa organization of picture players. She has had a lot of experience in spite of her youth—which is measured by twenty summers—and promises to make a name for herself that will cause her distinguished brother to be proud of her. She is under the direction of Charles Hayden and has just finished her first Balboa photoplay, "The Light o' Love," in which she played an ingenue lead. "Light o' Love" is a sea story with a broad appeal because of its deep heart interest. Miss Walthall is a rare type of languid loveliness when in repose, but when the situation calls for it she is capable of expressing poignant emotion and displaying unusual dramatic force. Personally she is a charming young woman, and while she idolizes her brother and believes him the greatest actor before the camera—which he is—she aspires to do big things herself. With the Balboa Company she will be given a splendid opportunity to advance in her chosen profession.

A CHAT WITH BILLY GARWOOD.

"You want me to start from way back and tell you all about myself? I'm afraid it will not make interesting reading, but if you will have my life— Well, I was born in Springfield, Mo., April 26, 1887, which means that I am 27 years old. I was educated in my home town. You know, ever since I can remember I wanted to act on the stage. I had a wonderful theater in our barn for many years, where I played leads and heavies and at the same time assumed the responsibilities of stage director prop man and nearly every other executive office in my company. It was very gratifying to me when my audiences would applaud, and it would always be an incentive to do better and stronger work. Oh, yes, I would declaim very strongly, you may be sure, every opportunity that I could find. The stronger the better they seemed to like it. I will admit that I did nuffancy the lover's parts so much. Perhaps that is why I am cast for this perticular role so often now.

"But to go on with my story. When I grew up we moved to Denver, and I left college to learn the zinc business. This was not to my liking, and I determined to enter the land of my dreams despite my parents' disapproval. It was not very long before I applied for an engagement at a local theater, and it was in this stock company that I received my first start.

"So for six years I played in different theatrical companies. I worked like a beaver. I kept my eyes and ears wide open; I studied during all my spare time and gradually forged ahead. I know that this experience has been of inestimable value to me in my photoplay career.

"It was immediately after our return from a road engagement that I entered the picture field. This was more than four years ago.

"I still think pictures are the best ever, and now that I am with the Universal I am looking forward to doing some big things as a director and feel assured that with the enormous facilities controlled by this great company I shall continue to be successful in my work."

BILL HAYWOOD, PRODUCER.

"Bill Haywood, Producer," is the title of a Selig Polyscope Company's farce comedy, directed by Tom Mix from the scenario of C. B. Peterson. Bill is ambitious to become a motion picture producer. He writes a scenario and it is hurled back to him by a film manufacturing company. Then Bill engages a company of stranded actors. He falls in love with the leading lady, and some love scenes are filmed which are not parts of the proposed picture. Tom Mix takes the leading role. A laugh from start to finish.

THOMAS INCE USES EASTSIDE PRISON FOR PRODUCTION OF "THE WARDEN'S GARDEN."

That courtesy is rewarded and that it is always well to show deference to city officials is attested by the fact that Thomas H. Ince, producer of Kay-Bee, Broncho and Domino feature films, never has difficulty in obtaining permits from Los Angeles to use any of the municipal institutions for his pictures. Occasionally a production will require the use of a building controlled by the city. In such a case Mr. Ince always instructs his directors to employ the utmost courtesy in dealing with the men in charge of the place that is used and to take care that no damage is d... property. The result has bee... the city never objects to the us... Mr. Ince of its buildings.

Therefore it was not surprising when the city officials allowed Mr. Ince the use of the East Side prison during the recent production of "In the Warden's Garden," a strong heart interest drama soon to be released as a part of the Mutual program. For two days a company of the Ince players under the direction of Charles Swickard camped out within the walls of the grim gray prison, enacting many of the big scenes of the story. The prisoners looked on with awe at the work of the actors and some even asked permission to help out as atmosphere.

CHRISTIE CABANNE PRODUCES "ENOCH ARDEN."

The romantic tale of "Enoch Arden"—taken from the famous poem of the same name by Lord Alfred Tennyson, serves as a theme for a Majestic classic in four parts.

The title role is ably portrayed by Alfred Paget, who in order to get the correct spirit of the part, studied thoroughly the well-known Tennyson poems.

The picturesque shore of the Pacific Coast is the location for this excellent Majestic photo-play. Antique shops were searched in order to get the correct "props" for the interiors.

Wallace Reid appears in the role of Phillip Ray, and talented Lillian Gish makes an ideal Annie Lee. It was produced by the master director, W. Christy Cabanne.

PRIZE BEAUTY IN "THE NEW WIZARD OF OZ"

In "The New Wizard of Oz," which is the latest feature to be announced for release on the Alliance programme Miss Vivian Reed appears as the Princess. In recent beauty contests, Miss Reed won the much coveted honor of being acclaimed one of the most beautiful young women appearing before the motion picture camera.

But Miss Reed merely considers her attractive appearance as a fortunate accessory in her life's work.

Like so many other picture performers, Miss Reed served a thorough apprenticeship on the legitimate. For several seasons she played opposite roles to Mrs. Leslie Carter and Miss Nance O'Neil.

Since her debut in the film drama her work has been pronounced to be of the highest order.

JANIS OFFERED $150,000 A YEAR AS BOSWORTH DIRECTOR.

Elsie Janis, has proved herself such a success upon the screen that Bosworth, Inc., for whom she appears before the camera, has offered her a salary far in excess of any woman director in the world, namely $150,000 a year and an interest in the business, for which she is to make eight pictures a year and direct some of the Bosworth releases.

Miss Janis, who arrived in New York last week, states that she had been obliged to forgo the signing of a contract because of her European engagements which she is now about to fulfill, leaving Saturday on the Lucitania for London, where she will appear at the Palace under the management of Mr. Alfred But . in "The Girl on the Film."

The little star expresses the greatest affection for the Bosworth people and was high in her praise of the manner in which everyone connected with the organization treated her. The troublesome condition on the other side and the fact that a dirigible attack has been made on Sandringham Palace, within a mile of her home, has little effect on her determination to fulfill her engagement across the pond.

MAX FIGMAN IS FORCED TO MINGLE PLEASURE WITH BUSINESS.

Max Figman and his company, including Miss Lolita Robertson, who is Mrs. Figman, made a flying trip to Seattle from Los Angeles and filmed a number of big scenes on the Sacramento River for "Jack Chanty," a forthcoming release on the Alliance programme.

It seemed that all of Seattle turned out to honor the movie thespians, for during every moment of their spare time they were entertained the feter. Several gatherings were arranged in their honor and the Figman party from the star down carried away grateful remembrances of Seattle hospitality.

HARRY POLLARD AND MARGARITA FISCHER IN FEATURE FILMS TO BE RELEASED SOON.

Before very long the feature subjects which have been made by Harry Pollard at the American studios will be released and the public will see some wonderfully fine photoplays produced with thought and care and with excellent acting. In each of these beautiful Margarita Fischer has been starred, and those who have followed her acting from Mutual to Universal and later with the Beauty brand, which Harry Pollard and Miss Fischer started for the American company, will surely know that they will have a pleasure in store for them. A widely diversified public is waiting for these features, for Margarita has a big place in the heart of the general photoplaygoer.

EDYTHE STERLING TO TAKE REST FROM WESTERN PICTURES.

Edythe Sterling, known as the Frontier Dare-Devil Beauty, but of late the Premier Dare-Devil Beauty, has deserted her riding clothes and her horse she loves so well, called "Film." She is in the midst of a dainty picture, produced by her director, Willis L. Robards, in which Miss Sterling is featured in "The Girl and the Butterfly." Miss Sterling, with her usual smile and long curls, is a scene alone, not including the many butterflies which were used among the picturesque orange groves located around Santa Paula.

WORLD FILM COMPANY IN FLORIDA.

Down in Orlando, Fla., the World Film Comporation have had a company at work. Orlando was selected, as the Johnny Jones show is the only circus in the Southland that can be used by the company, and a circus scene was necessary in making the picture of "The Butterfly" in which Howard Estabrook is starred.

From Orlando the company went to Mayport, Fla., for another scene, and they are now working in and near Asheville, N. Carolina, for the mountain scenery.

The company has been at work in St. Augustine for five weeks staging portions of the scenes in "The Butterfly," as well as several outdoor scenes of "M'Lisa," in which Mr. Estabrook will also be starred.

Howard Estabroom, Barbara Tennant, O. A. C. Lund, the director, and the rest of the company are expected at the Fort Lee Studios of the World Film Corporation during the coming week.

THE CAREER OF TOM SANTSCHI.

The name of Tom Santschi, star actor with the Selig Polyscope Company, isn't "Tom" at all; it's Paul. Paul W. Santschi was born in Switzerland, but the United States and St. Louis early claimed him. "Tom" Santschi—"Tom" is just an endearing term—became a watchmaker and a good one, but he always possessed an ambition to go on the stage. The inevitable happened; the jewelry business lost its fascination and he channed the sock and buskin.

Tom santschi made good from the very start in Stageland. He had many and varied experiences, but rose higher and higher in his chosen profession until his services were in demand by many first-class theatrical companies.

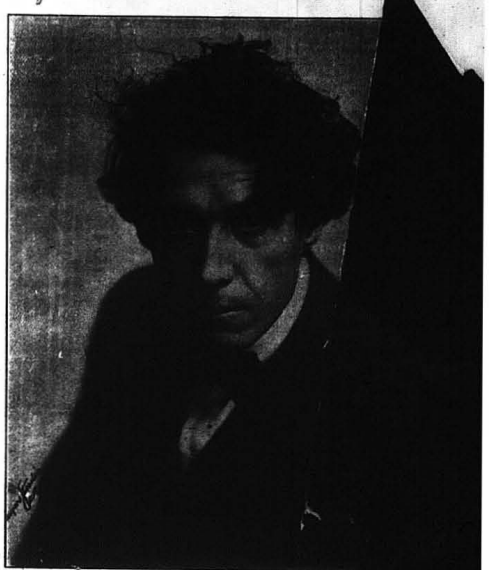
The art of acting for the motion pictures attracted Santschi and he resolved to make good in that art, just as he had made good as a watchmaker and as an actor in the spoken drama. He applied for a position with the Selig Polyscope Company, Chicago, Ill. After serving an apprenticeship in Chicago he went to the Pacific Coast, assuming leading roles. He was an original member of the first Selig Western Stock Company.

That was six or seven years ago, and since that time the name of Thomas Santschi has become known in the four corners of the globe. He is considered one of the most handsome and versatile actors in motion pictures, and his productions, which he directs, are known for their beauty of backgrounds and care as to details.

During Mr. Santschi's service with the Selig Company he has enacted over 1,500 different roles, and it is claimed that he holds the championship belt for having undertaken the largest number of diversified "leads" in the business. He has enac... most every known leading char... from cowpuncher to an emperor.

"I like to play the piano," said Mr. Santschi, when asked as to his favorite relaxation. "I do not know of another film actor who turns to the piano for pleasure," he added with a smile. "Some play golf, some auto, some shoot, some own yachts, but it's the piano for mine."

"Real acting lies in the silent drama," said Mr. Santschi. "If a man falls, it's a real-for-sure fall; he truly rides a horse; if as a cowboy covered with dust one enters a house, it's for-sure dust, and an honest-to-goodness house. You see the real thing; not make believe. That is why acting for the motion picture requires real art. There are no make-believe surroundings, no footlights, no orchestra, and the characters, influenced by the environment, must be real flesh and blood characters, devoid of "staginess" or the artistic atmosphere, the realism of the production is lost to sight."



HENRY WALTHAL FEATURED IN BIG BALBOA PRO...

Henry B. Walthall liked the part D. W. Griffith assigned to him in "The Avenging Conscience." He was pleased with the efforts he put forth to make the "Clansman" the great success it is sure to be, but since he joined the Balboa motion picture organization, in Long Beach, Cal., he has been impersonating Dr. Guy Heartwell, the great character in "Beulah," Augusta J. Evans famous American novel. Will M. Ritchey is responsible for a wonderfully dramatic picturization of this book which has entertained three generations of readers, and in considering the film material which the work offered he hit upon that chapter in Dr. Heartwell's career which had embittered his life. In the book the story is told of Dr. Heartwell's first marriage to Creola who pretended to love him, but who really became his wife because he had plenty of money and was generous with it. The picture version introduces Dr. Heartwell in his study, a silent, gloomy figure of distress. In the corner of the room there is a frame large enough to hold a life-sized portrait. It is shrouded in black, the cover never being lifted to reveal the portrait of the false woman beneath. As Dr. Heartwell is thinking deeply, his troubled face burried in his hands, a vision of the past passes upon the screen. In this scene the sombre curtains part and Creola steps out of the frame in all ... that made the ...sely. She ap... which he is ...attention. As ...at time in ...ward. He ap... ...er man and watches the ... Creola as it moves toward the door leading into the garden. Dr. Hartwell follows and peers through the glass panel. The camera fades him out and reveals the sight he seem among the flowers and shrubs. There is Creola in the arms of her lover, Leon. They are wrapped in passionate embrace and as they exchange endearing caresses they are dissolved into mere shadows and Dr. Heartwell is revealed. His face expresses the agony that is lacerating his heart. Violent hate drives away his love for Creola and maddened by the revelation that she is false to him he tears across the room for his revolver, which reposes in a desk. With the weapon in his hand he rares out of the house and confronts the guilty pair. His first impulse is to k... ...on ... and he levels the pistol ... of the man who has ... happiness. Creola throws herself between the two and pleads for Leon's life. Seeing his opportunity Leon slinks away and Dr. Hartwell clutches his recreant wife by the wrist and leads her into the house. Recovering from her first fright Creola is defiant. She tells Dr. Hartwell that she does not love him, that she never has loved him and that she married him only because he was rich. Heartbroken, Dr. Heartwell banishes the faithless wife from his side and in a short time she dies miserably, while her living husband suffers a thousand tortures worse than death.

With this insight into the causes that have made Dr. Heartwell a morose and reticent man, the film story of "Beulah" begins and continues throughout the remainder of five reels of intensified human emotion.

Henry B. Walthall believes that Dr. Guy Heartwell is the greatest character he has ever portrayed in all of his successful experience before the camera, and the management of the Balboa company, which has produced more than two hundred successful photoplays, including "St. Elmo," is confident that "Beulah" will prove to be the cinematographic sensation of the year.

LLOYD INGRAHAM WITH RELIANCE COMPANY

Lloyd Ingraham, who is now producing at the Reliance and Majestic Hollywood studios, theatrical experience dates back to days of 1889, when he became an actor. He remained such for twelve years, at which time he continued as a stock director until two years ago, when motion pictures claimed him.

Some of the stock companies he has been affiliated with are Majestic in San Francisco, Liberty in Oakland and Bush Temple in Chicago. He has been confined to the west all during his career as director. As a film producer he was with Essanay for one year and served the same length of time with the Universal.

Fred Woodward, the well-known animal impersonator, appears as the Cowardly Lion and several other of the four-legged characters in L. Frank Baum's latest film, "The New Wizard of Oz," which is to be released on the Alliance programme.

Mr. Woodward before signing with Mr. Baum was a special feature at the New York Hippodrome and a headliner in the leading vaudeville theatres throughout the country.

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